

# AMERICAN JOURNAL OF ARCHAEOLOGY

Volume 56  
No. 3

JULY  
1952



W. KENDRICK PRITCHETT: Epigraphical Honor and the Hesperia Index . . . . .	161
Notes and Discussions	
C. A. ROBINSON, JR.: Alexander's Brutality . . . . .	169
Fifty-third General Meeting of the Institute, 1951 . . . . .	171
Necrology: William Hepburn Buckler, Cleveland King Chase, George Henry Chase, Leicester Bodine Holland, James A. Kelso, Frederik Poulsen . . . . .	179
Book Reviews	
KERÉNYI, <i>Niobe</i> (L. Edelstein) . . . . .	185
HAARHOFF, <i>The Stranger at the Gate</i> (L. Edelstein) . . . . .	185
TOYNBEE, <i>Some Notes on Artists in the Roman World</i> (G. M. A. Richter) . . . . .	186
TARACENA, HUGUET, SCHLUNK, <i>Ars Hispaniae: Historia Universal del Arte Hispanico</i> (R. Carpenter) . . . . .	187
GARCIA Y BELLIDO, <i>Esculturas Romanas</i> (D. M. Robinson) . . . . .	187
KRIM, KLUMBACH, <i>Der römische Schatzfund von Straubing</i> (D. K. Hill) . . . . .	188
SALLER, BAGATTI, <i>The Town of Nebo</i> (C. C. McCown) . . . . .	189
WEITZMANN, <i>Greek Mythology in Byzantine Art</i> (M. J. Milne) . . . . .	190
Plates 29-31 . . . . .	At end of issue

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

GLANVILLE DOWNEY, Harvard University, Dumbarton Oaks Research Library and Collection, *Editor-in-Chief to 30 June 1952*; ASHTON SANBORN, Cambridge, Massachusetts, *Editor-in-Chief from 1 July 1952. The July issue has been edited by Mr. Downey.*

DIETRICH VON BOTHMER, The Metropolitan Museum of Art, *Editor, Book Reviews*

THEODORE H. ERCK, Vassar College, *Editor, Archaeological News, Classical Lands*

FREDERICK JOHNSON, R. S. Peabody Foundation for Archaeology, *Editor, Archaeological News, Western Hemisphere*

STEPHEN B. LUCE, Boston, Mass., *Editor, Necrology*

ERIK K. REED, National Park Service, *Assistant Book Review Editor*

WM. STEVENSON SMITH, Museum of Fine Arts, Boston, *Editor, Archaeological News, Near East*

C. BRADFORD WELLES, Yale University, *Editor for Exchanges*

JULIA WARNER, *Assistant Editor*

NATALIE GIFFORD WYATT, *Indexer*

## ADVISORY BOARD OF ASSOCIATE EDITORS

WILLIAM F. ALBRIGHT

The Johns Hopkins University

ALFRED R. BELLINGER

Yale University

CARL W. BLEGEN

The University of Cincinnati

ROBERT J. BRAIDWOOD

The Oriental Institute

FRANK E. BROWN

American Academy in Rome

WILLIAM B. DINSMOOR

Columbia University

STERLING DOW

Harvard University

GEORGE M. A. HANFMANN

Harvard University

JOTHAM JOHNSON

New York University

ALFRED V. KIDDER

The Carnegie Institution of Washington

CHARLES RUFUS MOREY

Princeton, N.J.

GEISELA M. A. RICHTER

The Metropolitan Museum of Art

DAVID M. ROBINSON

The University of Mississippi

H. R. W. SMITH

The University of California, Berkeley

MARY HAMILTON SWINDLER

The University of Michigan

## HONORARY EDITORS

KENNETH J. CONANT, *President of the Institute*

CHARLES H. MORGAN, *Chairman, Managing Committee, American School of Classical Studies at Athens*

LAURANCE P. ROBERTS, *Director, American Academy in Rome*

CARL H. KRAELING, *President, American Schools of Oriental Research*

BOAZ W. LONG, *Director, School of American Research*

THE AMERICAN JOURNAL OF ARCHAEOLOGY, the Quarterly Journal of the Archaeological Institute of America was founded in 1885; the second series was begun in 1897. Indexes have been published for volumes 1-11 (1885-1896) and for 2d series, volumes 1-10 (1897-1906). The Journal is indexed in the *Art Index* and in the *International Index to Periodicals*.

Entered as second-class matter at the Post Office at Richmond, Virginia.

Communications for the Editors should be addressed to MR. ASHTON SANBORN, 147 Brattle Street, Cambridge 38, Mass. The attention of contributors is directed to the "Notes for Contributors" and the list of abbreviations employed in the Journal, printed in *AJA* 54 (1950) 268-272. Offprints of the list of abbreviations may be obtained gratis from the Editor-in-Chief.

Books for review (except books on New World Archaeology) are to be sent to DR. DIETRICH VON BOTHMER, Department of Greek and Roman Art, The Metropolitan Museum of Art, New York 28, N.Y. Books on New World Archaeology for review are to be sent to DR. ERIK K. REED, 238 Griffin Street, Santa Fe, New Mexico. Exchanged periodicals and correspondence relative to exchanges should be addressed to Prof. C. BRADFORD WELLES, 1544 Yale Station, New Haven, Conn.

Subscriptions may be addressed to the publisher at 1407 Sherwood Avenue, Richmond, Virginia, or to MR. LOUIE B. JONES, Assistant Secretary, Archaeological Institute of America, Andover Hall, Harvard University, Cambridge 38, Mass. Back numbers (when available) may be ordered from the Archaeological Institute of America, Andover Hall, Harvard University, Cambridge 38, Mass. Subscribers and members of the Institute should inform the Assistant Secretary if they change their address or fail to receive the Journal.

A microfilm edition of the Journal, beginning with volume 53 (1949), is issued after the completion of each volume of the printed edition. Subscriptions to the microfilm edition, which is available only to subscribers to the printed edition of the Journal and to members of the Archaeological Institute of America who receive the printed edition, should be sent to University Microfilms, 313 North First Street, Ann Arbor, Michigan.

Foreign subscriptions, \$8.00 per year, \$2.00 per issue.

Issued Quarterly

ANNUAL SUBSCRIPTION, \$7.50

Single Number, \$2.00

# Epigraphical Honor and the Hesperia Index\*

W. KENDRICK PRITCHETT

PLATES 30-31

AN eminent epigraphist has commended the so-called *Hesperia* ten-year index as "invaluable for the student of Attic epigraphy and history."<sup>1</sup> It is because of the weight that such a pronouncement carries in the scholarly world that I feel impelled to comment on one section of the work under discussion. In so far as the judgment applies to the epigraphical index of the names of men and women, it is so misleading that the present writer, after working with the index for several years, has arrived at the conclusion that the statement is quite incorrect.

The editor of the index has corrupted the indexed material and the evidence of the stones themselves by alterations so drastic and so irresponsible that simple correction is not enough; the work, with the exception of a limited part, must be done anew.

This is a strong statement, and it must be proved. Space will not permit an analysis of many of the examples; but the few chosen represent a faithful cross-section. My examples are selected from the entries in the index. Two of them, however, appeared first in a supplementary article on Attic prosopography published by the index editor in *Hesperia* 11 (1942) 304-313, the conclusions of which were reproduced in the index.<sup>2</sup>

The defects of the *Hesperia* ten-year index with which I wish to deal are of four distinct

sorts: 1) incorrect restorations; 2) changes in the original descriptive matter; 3) errors in text; and 4) serious omissions.

In order that the reader may have complete control of the text, I am publishing for the more striking examples photographs of latex squeezes. Liquid latex has the advantage when applied to the stone of flowing into every depression. When removed it reproduces with great fidelity every detail of the surface. The squeeze can be photographed, as a paper squeeze, with a raking light; or, since it is translucent, with a light behind. The photographs here shown include both types. In the present study, the writer offers for the first time in Greek epigraphy this new type of translucent photographic evidence, by which the general reader may control the accuracy of his readings.<sup>3</sup>

The manner in which the index editor has made false restorations can most illuminatingly be illustrated by the text of two small fragments (pl. 30, B), one of which Dow published as *Prytaneis*, number 19, the second added by the present writer in *Hesperia* 15 (1946) 152. The information on this new fragment was incorporated into the index. I shall consider only column I. I give below in parallel columns my text on the left, and the text of the index editor on the right, as reconstructed from the separate entries.

## Pritchett

[-----]ν  
[-----]οκλέ  
[-----]άτου  
[-----]ο  
[-----]αρίδου  
5 [ . . . . . ]α[ . . . . . ]εκλέους  
[Τε]μόστρατ[ος . . . . . ]φιλου  
Κηφισόδωρο[ς . . . . . ]σ[-]ν  
Πάμφιλος Ερ[ . . . . . ]ρου

## Hesperia Index

[<sup>20</sup> . . . . . ]<sup>21</sup> - 'Αριστ[οκλέ]ους  
[ . . . . . ]<sup>22</sup> -<sup>23</sup> -<sup>24</sup> -<sup>25</sup> άτου  
[ . . . . . ]<sup>26</sup> -<sup>27</sup> -<sup>28</sup> ο  
[ . . . . . ]<sup>29</sup> -<sup>30</sup> -<sup>31</sup> -<sup>32</sup> αρίδου  
[<sup>33</sup> . . . . . ]<sup>34</sup> α[<sup>35</sup> . . . . . ]<sup>36</sup> εκλέους  
5 [Δη]μόστρατ[ος Δημ]οφίλου  
Κηφισόδωρο[ς Κηφ]ισ[ος] -<sup>37</sup> -<sup>38</sup> -<sup>39</sup> -<sup>40</sup> -<sup>41</sup> -<sup>42</sup> -<sup>43</sup> -<sup>44</sup> -<sup>45</sup> -<sup>46</sup> -<sup>47</sup> -<sup>48</sup> -<sup>49</sup> -<sup>50</sup> -<sup>51</sup> -<sup>52</sup> -<sup>53</sup> -<sup>54</sup> -<sup>55</sup> -<sup>56</sup> -<sup>57</sup> -<sup>58</sup> -<sup>59</sup> -<sup>60</sup> -<sup>61</sup> -<sup>62</sup> -<sup>63</sup> -<sup>64</sup> -<sup>65</sup> -<sup>66</sup> -<sup>67</sup> -<sup>68</sup> -<sup>69</sup> -<sup>70</sup> -<sup>71</sup> -<sup>72</sup> -<sup>73</sup> -<sup>74</sup> -<sup>75</sup> -<sup>76</sup> -<sup>77</sup> -<sup>78</sup> -<sup>79</sup> -<sup>80</sup> -<sup>81</sup> -<sup>82</sup> -<sup>83</sup> -<sup>84</sup> -<sup>85</sup> -<sup>86</sup> -<sup>87</sup> -<sup>88</sup> -<sup>89</sup> -<sup>90</sup> -<sup>91</sup> -<sup>92</sup> -<sup>93</sup> -<sup>94</sup> -<sup>95</sup> -<sup>96</sup> -<sup>97</sup> -<sup>98</sup> -<sup>99</sup> -<sup>100</sup> -<sup>101</sup> -<sup>102</sup> -<sup>103</sup> -<sup>104</sup> -<sup>105</sup> -<sup>106</sup> -<sup>107</sup> -<sup>108</sup> -<sup>109</sup> -<sup>110</sup> -<sup>111</sup> -<sup>112</sup> -<sup>113</sup> -<sup>114</sup> -<sup>115</sup> -<sup>116</sup> -<sup>117</sup> -<sup>118</sup> -<sup>119</sup> -<sup>120</sup> -<sup>121</sup> -<sup>122</sup> -<sup>123</sup> -<sup>124</sup> -<sup>125</sup> -<sup>126</sup> -<sup>127</sup> -<sup>128</sup> -<sup>129</sup> -<sup>130</sup> -<sup>131</sup> -<sup>132</sup> -<sup>133</sup> -<sup>134</sup> -<sup>135</sup> -<sup>136</sup> -<sup>137</sup> -<sup>138</sup> -<sup>139</sup> -<sup>140</sup> -<sup>141</sup> -<sup>142</sup> -<sup>143</sup> -<sup>144</sup> -<sup>145</sup> -<sup>146</sup> -<sup>147</sup> -<sup>148</sup> -<sup>149</sup> -<sup>150</sup> -<sup>151</sup> -<sup>152</sup> -<sup>153</sup> -<sup>154</sup> -<sup>155</sup> -<sup>156</sup> -<sup>157</sup> -<sup>158</sup> -<sup>159</sup> -<sup>160</sup> -<sup>161</sup> -<sup>162</sup> -<sup>163</sup> -<sup>164</sup> -<sup>165</sup> -<sup>166</sup> -<sup>167</sup> -<sup>168</sup> -<sup>169</sup> -<sup>170</sup> -<sup>171</sup> -<sup>172</sup> -<sup>173</sup> -<sup>174</sup> -<sup>175</sup> -<sup>176</sup> -<sup>177</sup> -<sup>178</sup> -<sup>179</sup> -<sup>180</sup> -<sup>181</sup> -<sup>182</sup> -<sup>183</sup> -<sup>184</sup> -<sup>185</sup> -<sup>186</sup> -<sup>187</sup> -<sup>188</sup> -<sup>189</sup> -<sup>190</sup> -<sup>191</sup> -<sup>192</sup> -<sup>193</sup> -<sup>194</sup> -<sup>195</sup> -<sup>196</sup> -<sup>197</sup> -<sup>198</sup> -<sup>199</sup> -<sup>200</sup> -<sup>201</sup> -<sup>202</sup> -<sup>203</sup> -<sup>204</sup> -<sup>205</sup> -<sup>206</sup> -<sup>207</sup> -<sup>208</sup> -<sup>209</sup> -<sup>210</sup> -<sup>211</sup> -<sup>212</sup> -<sup>213</sup> -<sup>214</sup> -<sup>215</sup> -<sup>216</sup> -<sup>217</sup> -<sup>218</sup> -<sup>219</sup> -<sup>220</sup> -<sup>221</sup> -<sup>222</sup> -<sup>223</sup> -<sup>224</sup> -<sup>225</sup> -<sup>226</sup> -<sup>227</sup> -<sup>228</sup> -<sup>229</sup> -<sup>230</sup> -<sup>231</sup> -<sup>232</sup> -<sup>233</sup> -<sup>234</sup> -<sup>235</sup> -<sup>236</sup> -<sup>237</sup> -<sup>238</sup> -<sup>239</sup> -<sup>240</sup> -<sup>241</sup> -<sup>242</sup> -<sup>243</sup> -<sup>244</sup> -<sup>245</sup> -<sup>246</sup> -<sup>247</sup> -<sup>248</sup> -<sup>249</sup> -<sup>250</sup> -<sup>251</sup> -<sup>252</sup> -<sup>253</sup> -<sup>254</sup> -<sup>255</sup> -<sup>256</sup> -<sup>257</sup> -<sup>258</sup> -<sup>259</sup> -<sup>260</sup> -<sup>261</sup> -<sup>262</sup> -<sup>263</sup> -<sup>264</sup> -<sup>265</sup> -<sup>266</sup> -<sup>267</sup> -<sup>268</sup> -<sup>269</sup> -<sup>270</sup> -<sup>271</sup> -<sup>272</sup> -<sup>273</sup> -<sup>274</sup> -<sup>275</sup> -<sup>276</sup> -<sup>277</sup> -<sup>278</sup> -<sup>279</sup> -<sup>280</sup> -<sup>281</sup> -<sup>282</sup> -<sup>283</sup> -<sup>284</sup> -<sup>285</sup> -<sup>286</sup> -<sup>287</sup> -<sup>288</sup> -<sup>289</sup> -<sup>290</sup> -<sup>291</sup> -<sup>292</sup> -<sup>293</sup> -<sup>294</sup> -<sup>295</sup> -<sup>296</sup> -<sup>297</sup> -<sup>298</sup> -<sup>299</sup> -<sup>300</sup> -<sup>301</sup> -<sup>302</sup> -<sup>303</sup> -<sup>304</sup> -<sup>305</sup> -<sup>306</sup> -<sup>307</sup> -<sup>308</sup> -<sup>309</sup> -<sup>310</sup> -<sup>311</sup> -<sup>312</sup> -<sup>313</sup> -<sup>314</sup> -<sup>315</sup> -<sup>316</sup> -<sup>317</sup> -<sup>318</sup> -<sup>319</sup> -<sup>320</sup> -<sup>321</sup> -<sup>322</sup> -<sup>323</sup> -<sup>324</sup> -<sup>325</sup> -<sup>326</sup> -<sup>327</sup> -<sup>328</sup> -<sup>329</sup> -<sup>330</sup> -<sup>331</sup> -<sup>332</sup> -<sup>333</sup> -<sup>334</sup> -<sup>335</sup> -<sup>336</sup> -<sup>337</sup> -<sup>338</sup> -<sup>339</sup> -<sup>340</sup> -<sup>341</sup> -<sup>342</sup> -<sup>343</sup> -<sup>344</sup> -<sup>345</sup> -<sup>346</sup> -<sup>347</sup> -<sup>348</sup> -<sup>349</sup> -<sup>350</sup> -<sup>351</sup> -<sup>352</sup> -<sup>353</sup> -<sup>354</sup> -<sup>355</sup> -<sup>356</sup> -<sup>357</sup> -<sup>358</sup> -<sup>359</sup> -<sup>360</sup> -<sup>361</sup> -<sup>362</sup> -<sup>363</sup> -<sup>364</sup> -<sup>365</sup> -<sup>366</sup> -<sup>367</sup> -<sup>368</sup> -<sup>369</sup> -<sup>370</sup> -<sup>371</sup> -<sup>372</sup> -<sup>373</sup> -<sup>374</sup> -<sup>375</sup> -<sup>376</sup> -<sup>377</sup> -<sup>378</sup> -<sup>379</sup> -<sup>380</sup> -<sup>381</sup> -<sup>382</sup> -<sup>383</sup> -<sup>384</sup> -<sup>385</sup> -<sup>386</sup> -<sup>387</sup> -<sup>388</sup> -<sup>389</sup> -<sup>390</sup> -<sup>391</sup> -<sup>392</sup> -<sup>393</sup> -<sup>394</sup> -<sup>395</sup> -<sup>396</sup> -<sup>397</sup> -<sup>398</sup> -<sup>399</sup> -<sup>400</sup> -<sup>401</sup> -<sup>402</sup> -<sup>403</sup> -<sup>404</sup> -<sup>405</sup> -<sup>406</sup> -<sup>407</sup> -<sup>408</sup> -<sup>409</sup> -<sup>410</sup> -<sup>411</sup> -<sup>412</sup> -<sup>413</sup> -<sup>414</sup> -<sup>415</sup> -<sup>416</sup> -<sup>417</sup> -<sup>418</sup> -<sup>419</sup> -<sup>420</sup> -<sup>421</sup> -<sup>422</sup> -<sup>423</sup> -<sup>424</sup> -<sup>425</sup> -<sup>426</sup> -<sup>427</sup> -<sup>428</sup> -<sup>429</sup> -<sup>430</sup> -<sup>431</sup> -<sup>432</sup> -<sup>433</sup> -<sup>434</sup> -<sup>435</sup> -<sup>436</sup> -<sup>437</sup> -<sup>438</sup> -<sup>439</sup> -<sup>440</sup> -<sup>441</sup> -<sup>442</sup> -<sup>443</sup> -<sup>444</sup> -<sup>445</sup> -<sup>446</sup> -<sup>447</sup> -<sup>448</sup> -<sup>449</sup> -<sup>450</sup> -<sup>451</sup> -<sup>452</sup> -<sup>453</sup> -<sup>454</sup> -<sup>455</sup> -<sup>456</sup> -<sup>457</sup> -<sup>458</sup> -<sup>459</sup> -<sup>460</sup> -<sup>461</sup> -<sup>462</sup> -<sup>463</sup> -<sup>464</sup> -<sup>465</sup> -<sup>466</sup> -<sup>467</sup> -<sup>468</sup> -<sup>469</sup> -<sup>470</sup> -<sup>471</sup> -<sup>472</sup> -<sup>473</sup> -<sup>474</sup> -<sup>475</sup> -<sup>476</sup> -<sup>477</sup> -<sup>478</sup> -<sup>479</sup> -<sup>480</sup> -<sup>481</sup> -<sup>482</sup> -<sup>483</sup> -<sup>484</sup> -<sup>485</sup> -<sup>486</sup> -<sup>487</sup> -<sup>488</sup> -<sup>489</sup> -<sup>490</sup> -<sup>491</sup> -<sup>492</sup> -<sup>493</sup> -<sup>494</sup> -<sup>495</sup> -<sup>496</sup> -<sup>497</sup> -<sup>498</sup> -<sup>499</sup> -<sup>500</sup> -<sup>501</sup> -<sup>502</sup> -<sup>503</sup> -<sup>504</sup> -<sup>505</sup> -<sup>506</sup> -<sup>507</sup> -<sup>508</sup> -<sup>509</sup> -<sup>510</sup> -<sup>511</sup> -<sup>512</sup> -<sup>513</sup> -<sup>514</sup> -<sup>515</sup> -<sup>516</sup> -<sup>517</sup> -<sup>518</sup> -<sup>519</sup> -<sup>520</sup> -<sup>521</sup> -<sup>522</sup> -<sup>523</sup> -<sup>524</sup> -<sup>525</sup> -<sup>526</sup> -<sup>527</sup> -<sup>528</sup> -<sup>529</sup> -<sup>530</sup> -<sup>531</sup> -<sup>532</sup> -<sup>533</sup> -<sup>534</sup> -<sup>535</sup> -<sup>536</sup> -<sup>537</sup> -<sup>538</sup> -<sup>539</sup> -<sup>540</sup> -<sup>541</sup> -<sup>542</sup> -<sup>543</sup> -<sup>544</sup> -<sup>545</sup> -<sup>546</sup> -<sup>547</sup> -<sup>548</sup> -<sup>549</sup> -<sup>550</sup> -<sup>551</sup> -<sup>552</sup> -<sup>553</sup> -<sup>554</sup> -<sup>555</sup> -<sup>556</sup> -<sup>557</sup> -<sup>558</sup> -<sup>559</sup> -<sup>560</sup> -<sup>561</sup> -<sup>562</sup> -<sup>563</sup> -<sup>564</sup> -<sup>565</sup> -<sup>566</sup> -<sup>567</sup> -<sup>568</sup> -<sup>569</sup> -<sup>570</sup> -<sup>571</sup> -<sup>572</sup> -<sup>573</sup> -<sup>574</sup> -<sup>575</sup> -<sup>576</sup> -<sup>577</sup> -<sup>578</sup> -<sup>579</sup> -<sup>580</sup> -<sup>581</sup> -<sup>582</sup> -<sup>583</sup> -<sup>584</sup> -<sup>585</sup> -<sup>586</sup> -<sup>587</sup> -<sup>588</sup> -<sup>589</sup> -<sup>590</sup> -<sup>591</sup> -<sup>592</sup> -<sup>593</sup> -<sup>594</sup> -<sup>595</sup> -<sup>596</sup> -<sup>597</sup> -<sup>598</sup> -<sup>599</sup> -<sup>600</sup> -<sup>601</sup> -<sup>602</sup> -<sup>603</sup> -<sup>604</sup> -<sup>605</sup> -<sup>606</sup> -<sup>607</sup> -<sup>608</sup> -<sup>609</sup> -<sup>610</sup> -<sup>611</sup> -<sup>612</sup> -<sup>613</sup> -<sup>614</sup> -<sup>615</sup> -<sup>616</sup> -<sup>617</sup> -<sup>618</sup> -<sup>619</sup> -<sup>620</sup> -<sup>621</sup> -<sup>622</sup> -<sup>623</sup> -<sup>624</sup> -<sup>625</sup> -<sup>626</sup> -<sup>627</sup> -<sup>628</sup> -<sup>629</sup> -<sup>630</sup> -<sup>631</sup> -<sup>632</sup> -<sup>633</sup> -<sup>634</sup> -<sup>635</sup> -<sup>636</sup> -<sup>637</sup> -<sup>638</sup> -<sup>639</sup> -<sup>640</sup> -<sup>641</sup> -<sup>642</sup> -<sup>643</sup> -<sup>644</sup> -<sup>645</sup> -<sup>646</sup> -<sup>647</sup> -<sup>648</sup> -<sup>649</sup> -<sup>650</sup> -<sup>651</sup> -<sup>652</sup> -<sup>653</sup> -<sup>654</sup> -<sup>655</sup> -<sup>656</sup> -<sup>657</sup> -<sup>658</sup> -<sup>659</sup> -<sup>660</sup> -<sup>661</sup> -<sup>662</sup> -<sup>663</sup> -<sup>664</sup> -<sup>665</sup> -<sup>666</sup> -<sup>667</sup> -<sup>668</sup> -<sup>669</sup> -<sup>670</sup> -<sup>671</sup> -<sup>672</sup> -<sup>673</sup> -<sup>674</sup> -<sup>675</sup> -<sup>676</sup> -<sup>677</sup> -<sup>678</sup> -<sup>679</sup> -<sup>680</sup> -<sup>681</sup> -<sup>682</sup> -<sup>683</sup> -<sup>684</sup> -<sup>685</sup> -<sup>686</sup> -<sup>687</sup> -<sup>688</sup> -<sup>689</sup> -<sup>690</sup> -<sup>691</sup> -<sup>692</sup> -<sup>693</sup> -<sup>694</sup> -<sup>695</sup> -<sup>696</sup> -<sup>697</sup> -<sup>698</sup> -<sup>699</sup> -<sup>700</sup> -<sup>701</sup> -<sup>702</sup> -<sup>703</sup> -<sup>704</sup> -<sup>705</sup> -<sup>706</sup> -<sup>707</sup> -<sup>708</sup> -<sup>709</sup> -<sup>710</sup> -<sup>711</sup> -<sup>712</sup> -<sup>713</sup> -<sup>714</sup> -<sup>715</sup> -<sup>716</sup> -<sup>717</sup> -<sup>718</sup> -<sup>719</sup> -<sup>720</sup> -<sup>721</sup> -<sup>722</sup> -<sup>723</sup> -<sup>724</sup> -<sup>725</sup> -<sup>726</sup> -<sup>727</sup> -<sup>728</sup> -<sup>729</sup> -<sup>730</sup> -<sup>731</sup> -<sup>732</sup> -<sup>733</sup> -<sup>734</sup> -<sup>735</sup> -<sup>736</sup> -<sup>737</sup> -<sup>738</sup> -<sup>739</sup> -<sup>740</sup> -<sup>741</sup> -<sup>742</sup> -<sup>743</sup> -<sup>744</sup> -<sup>745</sup> -<sup>746</sup> -<sup>747</sup> -<sup>748</sup> -<sup>749</sup> -<sup>750</sup> -<sup>751</sup> -<sup>752</sup> -<sup>753</sup> -<sup>754</sup> -<sup>755</sup> -<sup>756</sup> -<sup>757</sup> -<sup>758</sup> -<sup>759</sup> -<sup>760</sup> -<sup>761</sup> -<sup>762</sup> -<sup>763</sup> -<sup>764</sup> -<sup>765</sup> -<sup>766</sup> -<sup>767</sup> -<sup>768</sup> -<sup>769</sup> -<sup>770</sup> -<sup>771</sup> -<sup>772</sup> -<sup>773</sup> -<sup>774</sup> -<sup>775</sup> -<sup>776</sup> -<sup>777</sup> -<sup>778</sup> -<sup>779</sup> -<sup>780</sup> -<sup>781</sup> -<sup>782</sup> -<sup>783</sup> -<sup>784</sup> -<sup>785</sup> -<sup>786</sup> -<sup>787</sup> -<sup>788</sup> -<sup>789</sup> -<sup>790</sup> -<sup>791</sup> -<sup>792</sup> -<sup>793</sup> -<sup>794</sup> -<sup>795</sup> -<sup>796</sup> -<sup>797</sup> -<sup>798</sup> -<sup>799</sup> -<sup>800</sup> -<sup>801</sup> -<sup>802</sup> -<sup>803</sup> -<sup>804</sup> -<sup>805</sup> -<sup>806</sup> -<sup>807</sup> -<sup>808</sup> -<sup>809</sup> -<sup>810</sup> -<sup>811</sup> -<sup>812</sup> -<sup>813</sup> -<sup>814</sup> -<sup>815</sup> -<sup>816</sup> -<sup>817</sup> -<sup>818</sup> -<sup>819</sup> -<sup>820</sup> -<sup>821</sup> -<sup>822</sup> -<sup>823</sup> -<sup>824</sup> -<sup>825</sup> -<sup>826</sup> -<sup>827</sup> -<sup>828</sup> -<sup>829</sup> -<sup>830</sup> -<sup>831</sup> -<sup>832</sup> -<sup>833</sup> -<sup>834</sup> -<sup>835</sup> -<sup>836</sup> -<sup>837</sup> -<sup>838</sup> -<sup>839</sup> -<sup>840</sup> -<sup>841</sup> -<sup>842</sup> -<sup>843</sup> -<sup>844</sup> -<sup>845</sup> -<sup>846</sup> -<sup>847</sup> -<sup>848</sup> -<sup>849</sup> -<sup>850</sup> -<sup>851</sup> -<sup>852</sup> -<sup>853</sup> -<sup>854</sup> -<sup>855</sup> -<sup>856</sup> -<sup>857</sup> -<sup>858</sup> -<sup>859</sup> -<sup>860</sup> -<sup>861</sup> -<sup>862</sup> -<sup>863</sup> -<sup>864</sup> -<sup>865</sup> -<sup>866</sup> -<sup>867</sup> -<sup>868</sup> -<sup>869</sup> -<sup>870</sup> -<sup>871</sup> -<sup>872</sup> -<sup>873</sup> -<sup>874</sup> -<sup>875</sup> -<sup>876</sup> -<sup>877</sup> -<sup>878</sup> -<sup>879</sup> -<sup>880</sup> -<sup>881</sup> -<sup>882</sup> -<sup>883</sup> -<sup>884</sup> -<sup>885</sup> -<sup>886</sup> -<sup>887</sup> -<sup>888</sup> -<sup>889</sup> -<sup>890</sup> -<sup>891</sup> -<sup>892</sup> -<sup>893</sup> -<sup>894</sup> -<sup>895</sup> -<sup>896</sup> -<sup>897</sup> -<sup>898</sup> -<sup>899</sup> -<sup>900</sup> -<sup>901</sup> -<sup>902</sup> -<sup>903</sup> -<sup>904</sup> -<sup>905</sup> -<sup>906</sup> -<sup>907</sup> -<sup>908</sup> -<sup>909</sup> -<sup>910</sup> -<sup>911</sup> -<sup>912</sup> -<sup>913</sup> -<sup>914</sup> -<sup>915</sup> -<sup>916</sup> -<sup>917</sup> -<sup>918</sup> -<sup>919</sup> -<sup>920</sup> -<sup>921</sup> -<sup>922</sup> -<sup>923</sup> -<sup>924</sup> -<sup>925</sup> -<sup>926</sup> -<sup>927</sup> -<sup>928</sup> -<sup>929</sup> -<sup>930</sup> -<sup>931</sup> -<sup>932</sup> -<sup>933</sup> -<sup>934</sup> -<sup>935</sup> -<sup>936</sup> -<sup>937</sup> -<sup>938</sup> -<sup>939</sup> -<sup>940</sup> -<sup>941</sup> -<sup>942</sup> -<sup>943</sup> -<sup>944</sup> -<sup>945</sup> -<sup>946</sup> -<sup>947</sup> -<sup>948</sup> -<sup>949</sup> -<sup>950</sup> -<sup>951</sup> -<sup>952</sup> -<sup>953</sup> -<sup>954</sup> -<sup>955</sup> -<sup>956</sup> -<sup>957</sup> -<sup>958</sup> -<sup>959</sup> -<sup>960</sup> -<sup>961</sup> -<sup>962</sup> -<sup>963</sup> -<sup>964</sup> -<sup>965</sup> -<sup>966</sup> -<sup>967</sup> -<sup>968</sup> -<sup>969</sup> -<sup>970</sup> -<sup>971</sup> -<sup>972</sup> -<sup>973</sup> -<sup>974</sup> -<sup>975</sup> -<sup>976</sup> -<sup>977</sup> -<sup>978</sup> -<sup>979</sup> -<sup>980</sup> -<sup>981</sup> -<sup>982</sup> -<sup>983</sup> -<sup>984</sup> -<sup>985</sup> -<sup>986</sup> -<sup>987</sup> -<sup>988</sup> -<sup>989</sup> -<sup>990</sup> -<sup>991</sup> -<sup>992</sup> -<sup>993</sup> -<sup>994</sup> -<sup>995</sup> -<sup>996</sup> -<sup>997</sup> -<sup>998</sup> -<sup>999</sup> -<sup>1000</sup> -<sup>1001</sup> -<sup>1002</sup> -<sup>1003</sup> -<sup>1004</sup> -<sup>1005</sup> -<sup>1006</sup> -<sup>1007</sup> -<sup>1008</sup> -<sup>1009</sup> -<sup>1010</sup> -<sup>1011</sup> -<sup>1012</sup> -<sup>1013</sup> -<sup>1014</sup> -<sup>1015</sup> -<sup>1016</sup> -<sup>1017</sup> -<sup>1018</sup> -<sup>1019</sup> -<sup>1020</sup> -<sup>1021</sup> -<sup>1022</sup> -<sup>1023</sup> -<sup>1024</sup> -<sup>1025</sup> -<sup>1026</sup> -<sup>1027</sup> -<sup>1028</sup> -<sup>1029</sup> -<sup>1030</sup> -<sup>1031</sup> -<sup>1032</sup> -<sup>1033</sup> -<sup>1034</sup> -<sup>1035</sup> -<sup>1036</sup> -<sup>1037</sup> -<sup>1038</sup> -<sup>1039</sup> -<sup>1040</sup> -<sup>1041</sup> -<sup>1042</sup> -<sup>1043</sup> -<sup>1044</sup> -<sup>1045</sup> -<sup>1046</sup> -<sup>1047</sup> -<sup>1048</sup> -<sup>1049</sup> -<sup>1050</sup> -<sup>1051</sup> -<sup>1052</sup> -<sup>1053</sup> -<sup>1054</sup> -<sup>1055</sup> -<sup>1056</sup> -<sup>1057</sup> -<sup>1058</sup> -<sup>1059</sup> -<sup>1060</sup> -<sup>1061</sup> -<sup>1062</sup> -<sup>1063</sup> -<sup>1064</sup> -<sup>1065</sup> -<sup>1066</sup> -<sup>1067</sup> -<sup>1068</sup> -<sup>1069</sup> -<sup>1070</sup> -<sup>1071</sup> -<sup>1072</sup> -<sup>1073</sup> -<sup>1074</sup> -<sup>1075</sup> -<sup>1076</sup> -<sup>1077</sup> -<sup>1078</sup> -<sup>1079</sup> -<sup>1080</sup> -<sup>1081</sup> -<sup>1082</sup> -<sup>1083</sup> -<sup>1084</sup> -<sup>1085</sup> -<sup>1086</sup> -<sup>1087</sup> -<sup>1088</sup> -<sup>1089</sup> -<sup>1090</sup> -<sup>1091</sup> -<sup>1092</sup> -<sup>1093</sup> -<sup>1094</sup> -<sup>1095</sup> -<sup>1096</sup> -<sup>1097</sup> -<sup>1098</sup> -<sup>1099</sup> -<sup>1100</sup> -<sup>1101</sup> -<sup>1102</sup> -<sup>1103</sup> -<sup>1104</sup> -<sup>1105</sup> -<sup>1106</sup> -<sup>1107</sup> -<sup>1108</sup> -<sup>1109</sup> -<sup>1110</sup> -

In line 6, the text is clear as follows: .μοστ-  
ρατ[...]. In the *Hesperia* 15 publica-  
tion, I wrote, weighing the two possible names  
which could be restored: "The mu in line 6 is  
cut so close to the beginning of the column that  
[Δη]μόστρατος must be considered an unlikely  
restoration, [Τι]μόστρατος almost certain." The  
leftmost part of the mu was cut just above the  
rightmost portion of the second letter in the  
line below.<sup>4</sup> The index editor, however, has  
wrongly restored the name as [Δη]μόστρατος,  
and has failed to consider or enter the name of  
[Τι]μόστρατος at all.

I would conjecture the reason for this in-  
correct restoration. It was a custom, not un-  
common in the Hellenistic period, from which  
our fragment comes, that the *nomen* of the son,  
when a compound name, contain an element  
of the father's *nomen*. By reading [Δη]μόστρατος  
the index editor could, and did, complete the  
name as [Δη]μόστρατ[ος Δημ]οφίλου. Thus, two  
nonexistent Athenians come into being, al-  
though the possibilities for the patronymic are  
too various to mention.

In the final line of the column, the correct text  
is Πάμφιλος Ερ[...]. as shown in the left  
column above. Several names which occur in  
Attic prosopography could be restored to com-  
plete the lacuna in the patronymic: 'Εργοχάρης  
(Kirchner, *PA* 5069-5078), 'Ερμόδωρος (*PA*  
5135-5143), 'Ερμαγόρας (*PA* 5083-5088), 'Ερμο-  
χάρης (*PA* 5169). The index editor, however,  
restored 'Ερμόδωρος, and it is the unsatisfactory  
nature of such a publication that the editor  
does not explain whether he considered the  
other possibilities, or why he preferred this par-  
ticular restoration.

The fourth, and another erroneous, restora-  
tion, which illustrates the editor's *horror vacui*,  
occurs in the second line from the bottom. The  
correct text is Κηφισόδωρος[...].σ[...]. The  
final sigma falls directly beneath the dotted  
iota of the line above, and what may be the  
tip of the right diagonal stroke of an epsilon  
falls slightly to the right of the epsilon above.<sup>5</sup>  
The index editor has expanded the one letter  
sigma of the patronymic into [Κηφισ]σ[ο- -].  
Here we have a control of this particular restora-  
tion in the length of the lacuna at the end  
of the word. After the editor's omicron, there is  
space for three letters, and three only if one is

an iota. This includes the epsilon. But there is  
no name beginning Κηφισο- - in Pape's *Woer-  
terbuch* or in Kirchner's *Prosopographia Attica*  
which can be completed with this short lacuna.  
The editor has been misled by his facile prin-  
ciple of restoring broken compound names with  
elements of names of members of the same  
family. The one letter sigma cannot be ex-  
panded into Κηφισο- -.<sup>6</sup>

The fifth restoration in this small list occurs  
in line 1 where the letters οκλε are preserved  
at the end of a long name. These letters must  
be completed to - - οκλέ(ους). Names in -οκλῆς  
occupy several pages in Bechtel's *Historischen  
Personennamen des Griechischen*,<sup>7</sup> but our *Hes-  
peria* editor has arbitrarily selected one and com-  
pleted the name by reading 'Αριστ[οκλέ]ους),  
and in contrast with the fate of Κηφισο- -, this  
new Athenian found a place in the index (21)  
with the entry as follows: "[Αριστ]οκλῆς (Hip-  
pophontis), ca. 283 B.C., father of [2<sup>a</sup> 11], SI 61  
(191). A new fragment gives the width of the  
column."

To pull Aristokles out of the hat when there  
are so many other possible candidates is ab-  
surd. It will be necessary to examine the line  
at length in order to explain the possibilities.

The first preserved letter, an omicron, is  
above the iota of line 6, the sigma of line 7,  
and bisects the interspace between the rho and  
omicron of line 8. To the left of this omicron  
there would be 16 letters, counting according  
to line 6, 14 according to lines 7 and 8. In this  
count, iotas are reckoned as half a letter space,  
as well as the rho of line 8, the latter since the  
following interspace is not available. We see  
that the stonemason spaced his letters somewhat  
irregularly. The index editor apparently esti-  
mated a lacuna of 15½ letter spaces. Using the  
count of lines 7 and 8, we could with equal  
reason estimate a lacuna of 14 letter spaces.  
The number of Greek names (*nomen* and patro-  
nymic) that may be restored in such a lacuna  
in which the patronymic ends in -οκλέους is  
indeed legion. Neither Dow nor I were willing  
to complete the lacuna.

There is a prytany register of the tribe  
Leontis which was published in the *editio minor*  
as *IG II<sup>2</sup> 2434*, republished by Dow as *Prytaneis*,  
number 16, and again published, with the addi-  
tion of a new fragment, by the present writer

in *Hesperia* 9 (1940) 113. Kirchner, Dow and I all three published the first two names of the register more or less as follows:<sup>8</sup>

[<sup>ε</sup>ω]ων Στρατοφών:  
[...<sup>5</sup>...]ης Διοφάνου

In spite of the fact that Dow and I, whose articles appeared in *Hesperia*,<sup>9</sup> had both presented the lines in this fashion, they do not so appear in the index. One would expect to find them under the broken names of the deme Sounion. But the index editor has made the long assumption that both councillors have the same *nomen* as their fathers; he reads:

[Στρατοφών Στρατοφών:  
[Διοφάν]ης Διοφάνου

Kirchner, Dow and I were all unwilling to make this far-fetched assumption, and I would still be quite averse to believing that [...<sup>5</sup>...]ης is evidence for [Διοφάν]ης, or [<sup>ε</sup>ω]ων for [Στρατοφών].

In *Hesperia* 9 (1940) 59-66,<sup>10</sup> there was published an ephebe inscription made up of many fragments, containing names of the epheboi of the tribe Leontis in the year 333/2 B.C. There are many fragmentary names in this inscription. A large number of these names do not appear in the ten-year index in the same form as that in which they were published or indexed in this fascicle. There are no cross-references, and in some cases I have been simply unable to discover what the index editor has done with them.

In column II, line 28, the *Hesperia* text contains the name Κι ---. This was indexed in the separate fascicle (137) as follows: "Κι ---, of Leontis, ca. 360 B.C., father of - - έης." The dotted iota is followed by a long lacuna of 21 letter spaces, so that the length of the name is virtually impossible to determine. If we look in the index for the name as it appears in the separate fascicle, we do not find it. Search will reveal, however, that this Athenian has been indexed as Κι[βερνις], and in the indexing he has been made a member of the deme Halimous, for there was a Kybernis known from this deme some seventy years later.<sup>11</sup> In this writer's opinion, a kappa and a dotted iota do not constitute evidence for the restoration Kybernis. Here, fortunately, the restoration of the index editor is clearly disproved by an examination of the

stone, and I offer a photograph of a translucent latex squeeze (pl. 30, C) of the line in question. After the vertical stroke in the second letter space there is preserved on the stone in the next letter space an unmistakable vertical stroke, from the base of which no other stroke emanates. The third letter of the name cannot be a beta.

In column III, line 3, of the same inscription, the *Hesperia* text reads 'Αθηνο[---], which the index editor has completed very arbitrarily to 'Αθηνό[δωρος], although in Kirchner's *PA* there are two pages of Athenians whose names begin with 'Αθηνο---. In this same line, the broken name ---ροθεο[---] is similarly completed to [Δω]ρόθεο[s] (pl. 31, A). But in the next line we run into real difficulty. The text is printed as follows: [---]σειδη[---].<sup>12</sup> One would expect to find it in the broken names of the tribe Leontis, but the reader will look there in vain.

The writer, eager for the scent, carefully turned the first fifty pages of the index without success. He then turned to Bechtel's *Historischen Personennamen des Griechischen*, and found under the letter alpha alone many possibilities, 'Αρκεσιδημος, an Athenian of the deme Rhamnous, Αλνεσιδημος, compounds in 'Αρσει-, 'Αρχει-, cross-references to compounds in 'Ηγεσι-, Πορθεσι-, Χαιρεσι-. But none of them led to the editor's lair. He finally found the quarry, which, for the sake of the game the editor has created, he will not divulge. Suffice it to say that it is based on no evidence, has no more validity than many other possibilities, and is another small but shocking sample of the calibre of this index. Indeed, the scent was false from the start.<sup>13</sup>

Dow published as *Prytaneis*, number 20, a small fragment comprising part of one column of names of the prytaneis of the tribe Antiochis. The first three lines were as follows:

[Θε]μιστιος  
[Ἐχέ?]μβροτος  
[...<sup>4</sup>...]κτος

From the index, however, we can reconstruct the editor's text to be as follows:

[Θε]μιστιος  
[Δεξι]μβροτος  
[...<sup>5</sup>...]κτος

He refers on p. 66 to Deximbrotos as "a more likely" restoration than that made by Dow.<sup>14</sup> His correction of the number of vacant spaces in the next line he does not explain, but apparently he was trying to justify his correction in the line above.

An imaginary vertical line drawn through the first iota of Themistios and continued into the line below would fall only 0.0015 m. from the left hasta of the mu. The space required for an iota, however, is 0.005 m. One would naturally assume that there were three letter spaces to the left of the mu, and in the same way it can be shown in the third line, where the upright of the kappa falls beneath the right edge of the sigma, that there would be four letters to the left of the kappa. Dow, working from the stone in Athens, had measured the space accurately, and there was no reason for the *Hesperia* editor to emend his text.

A writer ordinarily considers all such matters, but does not deem them worthy of space. Here it has been necessary to go into great detail to explain just why the *Hesperia* editor is not justified in taking such liberties. It is obviously impossible to consider many texts in such minute fashion; this writer believes that the space required to explain the errors or unproved restorations in the *Hesperia* index would far exceed that devoted to the index itself.

The next point concerns the changes which the editor has made in the descriptive matter. Examples of this are literally in the hundreds. I have chosen for illustrative purposes the names in *Prytaneis*, number 20. The inscription, consisting of two small fragments, gives part of the text of a decree passed by the boule in praise of certain officials thereof, and part of the list of names of the fifty prytaneis of the tribe Antiochis. Dow, on the evidence of formulae, script, and prosopography, had dated the inscription in the "250's or early 240's B.C."

When the index editor came to make his entries for the various individuals mentioned in the inscription, he did not retain Dow's purposely indefinite dating. He states in each case that the inscription is dated in the year 252/1 B.C. For example, in the case of Θεμιστιος the entry in the index is as follows: "[Θε]μιστιος (Αἰγυλιεύς), councillor of Antiochis in 252/1, SI 62 (20<sub>20</sub>); for the date see *I.G.*, II<sup>2</sup>, 780."

What does the index editor mean by the statement "for the date see *I.G.*, II<sup>2</sup>, 780"?<sup>15</sup> He does not refer to any specific line in the inscription which might be related to *Prytaneis*, number 20, nor does he refer to any notes *ad loc.* In any case, *Prytaneis*, number 20, appeared after the publication of this volume of the *editio minor*. I have studied the formulae and the names in *Prytaneis*, number 20, in an effort to discover what the index editor had in mind. So far as I can see, there is only one connecting link between the two inscriptions. As Dow had noted in the original publication, the orators of the two inscriptions are one and the same. Is it possible that the index editor thought that because *IG* II<sup>2</sup> 780 was moved in the ecclesia by Neoptolemos, then *Prytaneis*, number 20, a decree of the boule, was accordingly to be dated in the same year? This of course would be a complete misconception of Athenian political institutions. Any Athenian could make a motion in the ecclesia, and inscriptions which are dated in different years preserve the names of the same orator. Such orators as Demades (*PA* 3263), Polyektos (*PA* 11950), and Stratokles (*PA* 12938), moved decrees which are many years apart. Moreover, it is well known from Aristotle that a man could be a member of the boule twice.

If the editor had referred to a line in the inscription or a passage in the notes, it might be possible to control his date, but he has given us no such help. In my opinion, Dow presented all of the evidence, and arrived at a reasonable date for the document after an examination of the stone itself. There was no reason to reject his clear refusal to give it a definite date, nor can we find any justification for the particular date which is assigned to it in the index.

This line of reasoning may of course be incorrect; but then, the index editor has left us no solid ground of any sort.

One other example of change in descriptive matter concerns the entries for the ten names found in column I of the inscription published in *Hesperia* 10 (1941) 273. These men were councillors for the tribe Demetrias, but the name of the deme is not preserved on the stone. The index editor has now identified all of the men with the deme Hagnous. These councillors are not connected with any homonymous mem-



bers of this deme. As the editor of the *editio princeps*, I had considered the possibility of an assignment on the basis of deme representation, but I did not believe that the representation of five members was sufficient evidence to justify the assignment of these men to any one deme to the exclusion of other possibilities.<sup>16</sup> Why, then, has the index editor taken the liberty of assigning the men to Hagnous? The present writer has no idea; and no reasons have been presented in the index.<sup>17</sup>

In the inscriptions which I have myself published in *Hesperia* I would estimate that there are changes of this type in over fifty entries. Dow's work has been altered yet more drastically.

The next small inscription has been chosen because it illustrates the remaining defects of the index: third, erroneous changes in preserved texts, and fourth, omissions of names. By changes in preserved texts I mean that letters read as certain by the original editor have been altered in the index. These changes usually take the form of a dotted letter. In the present case, the index editor has incorporated his changes in a separate article on Attic prosopography published in *Hesperia* 11 (1942) 309. It is in my opinion a most illuminating example, and I offer a photograph of a translucent latex squeeze on pl. 31, B.

Dow, working in Athens from the stone, published as *Prytaneis*, number 24, this small fragment, seven lines in length. It contains the names of prytaneis of the tribe Aiantis, as follows:

[Θ]ερῶ[---]  
 Ἀριστομένης[---]  
 Μενεκράτης Σ[---]  
 [Ἀν?]τιοχίδης Εὐφιλ[---]  
 Μαρθῶνιοι  
 Δημοφῶν

In the fourth line, Dow read: [Ἀν?]τιοχίδης Εὐφιλ and the patronymic was completed in his index to Εὐφιλ(ῆτου). He did not explain his question mark after the nu, but it is obvious, I believe, from the photograph reproduced beside the text, that he realized that there was only one letter space to the left of the tau, if this name was to begin in alignment with the other names of the column; the tau was in-

scribed directly beneath the epsilon of the line above. The name Ἀντιοχίδης would project one space to the left of the other initial letters of the column. But the important fact is that Dow read the first preserved letter of the name as a tau (undotted).

The index editor states, however, that the name is [Ἡ]ριοχίδης Εὐφιλ(ῆτου) (Τρικορύσιος). What Dow read as a certain tau here becomes, without any explanation, a dotted nu. Moreover, a deme has been assigned which did not appear in Dow's publication. The demotic rests on very slim evidence. There is no known Athenian of the third century by the name of Ἡριοχίδης or Εὐφίλητος for the deme Trikorynthos. However, there is a fourth century funerary inscription, IG II<sup>2</sup> 7553, which preserves the following text: --λη-- | ---οχίδο | --ορύσιος. Wilhelm has completed this to [Εὐφί]λητος Ἡριοχίδο [Τρικ]ορύσιος, on the evidence of IG II<sup>2</sup> 2823, which he thought was dated in the same period and wherein the two names of Ἡριοχίδης and Εὐφίλητος occurred in reverse order. But IG II<sup>2</sup> 2823 is in fact an inscription of the late second century,<sup>18</sup> and provides very little support for the restoration in the funerary inscription of the fourth century. There remains therefore very slight evidence for the demotic.

Why has Dow's tau been changed to a dotted nu? This writer examined the squeeze in Princeton and was immediately convinced that the letter was a tau. He sought the opinion of Professors McGregor and Kent. None of us could see any indication on the Princeton squeeze for a nu. I have now had the opportunity to study the stone in Athens, and I offer the reader the clear evidence of a photograph of a translucent latex squeeze. The stonemason made a vertical stroke with a horizontal one meeting it above. The horizontal extends more to the right than to the left. There is no trace on the squeeze or on the stone of a diagonal stroke, or of the right horizontal of a nu. This has been confirmed by several epigraphists, including Professor Vanderpool and Dr. Mitsos, who have examined the stone with me in Athens. All have pronounced the letter a tau; a lesser possibility is a malformed gamma. But it was only by reading this letter as a nu that the index editor could connect the man with some Athenian of another century, who in turn

would provide a demotic which might be restored in the inscription. The dotted letter has thus become the corroborative detail, adding verisimilitude to a text which otherwise would not merit publication.

Another case of change in text by the use of a dotted letter is found in *Hesperia* 3 (1934) 54, number 41, line 7, where Meritt had read the *nomen* of one of the councillors of the tribe Aiantis as Κρα[. .]ιδης. Dow, republishing the inscription as *Prytaneis*, number 98, read the name as 'Αρα[. .]ιδης. Both Meritt and Dow worked from the stone itself. Both agreed that the second letter was a rho. I have examined the stone, and I offer a photograph of a latex squeeze (pl. 31, C) wherein the letter appears in the fourth line as an upright with a loop, although the surface of the stone is badly battered. When the index editor came to this word he apparently felt he must complete the lacuna, so he read it as 'Αρα[θo]ιδης; the certain rho has become a dotted gamma.

To turn to the fourth point, the omission of names. My example here again is the small fragment published above (pl. 31, B), containing the names of seven members of the tribe Aiantis. The names may be itemized as follows:

1. [Θ]ερδ ---
2. 'Αριστομένης[ς]
3. Μενεκράτης
4. Σ ---, father of Μενεκράτης
5. ['Αν?]τιοχίδης or ['Α(ν)]τιοχίδης
6. Εὐφίλ(ητος), father of ['Αν]τιοχίδης
7. Δημοφών, of the deme Marathon

In only one case is the deme of the member stated on the stone. But the *Hesperia* index editor, by misreading the tau, has identified names 5 and 6 as members of the deme Trikorynthos. And the names are so indexed on pp. 69 and 65, with in this case a cross-reference on p. 14.

But what has happened in the *Hesperia* ten-year index to the other names on the list? Where are Theod., Aristomenes, Menekrates, S., and Demophon of Marathon? They are certainly not indexed under their names in their respective places. All five prytaneis so far as I can discover have been omitted, although they appear in Dow's index to *Prytaneis*. The editor's *horror vacui*, as exhibited in his effort

to find a demotic for one name, has resulted in the utter disappearance of five names.

Here again the writer must offer the qualification that in such an index as this, the correct text (see the photograph, pl. 31, B) may have been changed. The editor may have altered some of the letters as preserved on the stone, and the names may yet be discovered under another guise. But this would indeed be like looking for a needle in a haystack.

The sum total contribution, then, made by the index (and the *Hesperia* 11 article)<sup>19</sup> to this inscription boils down to one name falsely read, two names incorrectly assigned to the deme Trikorynthos, and five names apparently completely lost in the shuffle.

Professor Dow in his able review has referred to entries which have been changed, as numbering about 170 to 200; many of these, he writes, are "subjective, hazardous, and even erroneous."<sup>20</sup> His estimate of the number seems to me far too kind. I suspect that Dow's count includes only those entries which were indicated as corrections. But it must be noted that of all the entries discussed under my points 1 and 2, only one was indicated in any way as a correction, and in only this one case too was there a cross-reference for the entry which was being corrected. In each case, the right Athenian has been lost.

It has been the practice since 1934 for each author of an epigraphical article published in *Hesperia* to submit with the article an index which is published with the fascicle. The method of referring to the names, the incorporation of brackets, and the nature of the titles have changed somewhat over the years. But the fact remains that the index editor had before him the prosopographical entries in the general form in which the individual authors wished them to appear. These individual indexes, which are treated so cavalierly by the index editor, have nevertheless not been superseded by his own work, and must still be consulted by any reader who wishes to study the names of the citizens of Athens. Moreover, the editors of any second edition of an Attic prosopography will have to disregard the ten-year index and review for themselves the material which it covers.

It is not easy to fathom the policy of the



governing board of *Hesperia*. If a scholar is considered qualified to publish inscriptions in the first place, the conclusions he has arrived at should be respected when an index is made. And conversely, if scholars are permitted to publish Agora inscriptions, the supervision of indexes should be placed in the hands of an editor, or board of editors, who will not wantonly dally with their sober judgments, which have been worked out in detail in print. Any competent scholar has a right to differ in his opinions, and to express such difference in independent studies in which his reasoning is explained. It is not, however, the office of an index editor to incorporate his personal judgments into an index, thus setting himself apart from, and above, such explanation. If he does so, the index departs from its fundamental purpose, that of being a tool, a guide to published material. This is the basic fault of the *Hesperia* ten-year index; it has, indeed, become an independent creative effort, in which much industry and expense have been sadly misplaced.

THE UNIVERSITY OF CALIFORNIA  
December 1951

\*This article was completed while the author was the holder of a Fulbright and of a Guggenheim fellowship. I have enjoyed the hospitality and cooperation of the American School of Classical Studies at Athens, the Agora excavation, and Dr. Markellos Mitsos, Director of the Epigraphical Museum. For four photographs I am indebted to Miss Alison Frantz. In particular, I want to thank Professor Eugene Vanderpool, who has spent many hours with me in stimulating discussion over disputed epigraphical readings.

<sup>1</sup> M. N. Tod, *JHS* 67 (1947) 96; cf. p. 91. Tod's statement was made before the appearance of S. Dow's review article, "Archaeological Indexes," *AJA* 54 (1950) 41-57.

<sup>2</sup> These two examples apply only to my point 3.

<sup>3</sup> The method of applying latex to inscriptions has been described in *AJA* 56 (1952) 118-120. I want to take this opportunity to make a correction in a text which I published in *Hesperia*, Supplement 8, 274 (line 5 of the right side). This correction has been made possible by the use of latex, and I offer a photograph of the line in question on pl. 30, A. Prior to publication, I had written to Athens to inquire how the name should be read on the stone. My text was based on the information helpfully supplied. It now appears on the squeeze that the name of the akontistes is Κρησιόμορος. Professor O. Reinmuth has

kindly pointed out to me another correction in column I of this same inscription, and I wish to acknowledge in advance of his publication the validity of his correction.

<sup>4</sup> After making a latex squeeze, I noticed before the mu, first on the squeeze, then on the stone itself, the small tip of the bottom of a vertical stroke. Prosopographical considerations would permit this to be part of an iota only.

<sup>5</sup> If this small tip is not accepted as part of an original letter, there would be only two letters after the restored omicron.

<sup>6</sup> Although there is an entry for Κρησιόμορος, there is none for the name of the father in the index.

<sup>7</sup> Pp. 242-248.

<sup>8</sup> Kirchner estimated a lacuna of 8 instead of 7 letter spaces in the first line. The two councillors were members of the deme Sounion.

<sup>9</sup> There are other restorations introduced into my text of this inscription by the index editor which would be equally pertinent.

<sup>10</sup> Cf. B. D. Meritt, *AJP* 66 (1945) 234-239.

<sup>11</sup> In the original publication, the ephebe in column II, line 29, was identified tentatively as a Halimousian, as was the ephebe in line 31. Halimous was a small deme, whose representation in the boule in the fourth century was three members (see Gomme, *Population of Athens* 59). The number of ephebes, therefore, may well have been only two in this inscription and this demotic is a possibility for column II, line 28. If the index editor restored Kybernis in line 28, however, and included him among the Halimousians, then the next ephebe must have had a *nomen* of twelve letter spaces, an unusually long name, and longer than that of any other ephebe in this inscription. Moreover, the representation of Halimous in this inscription would be unduly large, although admittedly there is considerable variation in ephebic representation.

<sup>12</sup> The dotted eta stands for the tip of an upright stroke which might also be an iota. The final sigma is restoration.

<sup>13</sup> What was read in the first space as an epsilon is at best a dotted letter, and probably an upsilon (as Vanderpool and I prefer). Our text of five preserved letters may contain the end of a patronymic in - ις, followed by a *nomen* in 'Ιδς- (pl. 31, A).

<sup>14</sup> Cf. also p. 37.

<sup>15</sup> *IG* II<sup>2</sup> 780 is a decree of the demos, passed in the archonship of Kallimedes, in honor of Agathaios of Prospalta, an agonothetes.

<sup>16</sup> The evidence is too limited to permit a generalization; see Gomme, *op. cit.*, 51-53. For a summary of the evidence, see W. K. Pritchett, *Five Attic Tribes after Kleisthenes* 8-10.

<sup>17</sup> In connection with the same inscription, it may be asked why is the question mark removed from the demotic tentatively restored for the twelve names in column II, lines 7-12? The question mark appears not only in the text but in the index made by me for this fascicle of *Hesperia*. Furthermore, I would prefer to retain the *nomen* in line 2 as [... ]*ias* to the index editor's bold restoration [Χαίρ]*ias*.

<sup>18</sup> This fact was pointed out in *Hesperia* 11 (1942) 240, note 39.

<sup>19</sup> A. E. Raubitschek, *Hesperia* 11 (1942) 309.

<sup>20</sup> Dow indicates his belief that many other entries may represent real advances of knowledge. There is, in my opinion, only one group of entries which I would so characterize. These are identifications made by recog-

nized scholars, and are so acknowledged in the index. This small group of entries, since they relate to epigraphical articles written by various epigraphists, might better have been presented for their benefit and appraisal in separate studies.

## NOTES AND DISCUSSIONS

### ALEXANDER'S BRUTALITY

C. A. ROBINSON, JR., Brown University

THERE have been many Alexanders. . . . No account of him is altogether wrong," says C. Bradford Welles, my good friend, in his extraordinarily interesting and able review of Schachermeyr's *Alexander der Grosse* (*AJA* 55 [1951] 433-436). I too admire Schachermeyr's book, as I make clear in my review (forthcoming in *CP*), though I have also been careful to indicate its limitations. The purpose of this paper is not to outline Alexander's crimes, which can be had in my monograph, *The History of Alexander the Great* (volume I shortly), but rather to pick up most of Welles' statements of fact and to show that most of them are indeed altogether wrong.

Far be it from me to suggest that Welles is wrong when he says that in my biography of Alexander I presented "a humanitarian Alexander" — these easy labels which the modern world so loves are almost meaningless. When I said, for example, in connection with the destruction of Tyre, that nothing "could hide the fact that the Phoenician coast had been won by the commission of an enormous crime" (108), we no more get the picture of a humanitarian, I submit, than, again just for example, in the statement (151) that "Bessus' real crime had been his opposition to Alexander. After his nose and ears had been cut off, he was sent to Ecbatana. . . ." It seems, however, that if one is guided by the evidence to an essentially favorable over-all picture, he is guilty of some sort of hero worship.

Welles concludes his review with these words: "It is Schachermeyr's accomplishment to have brought out the contemporary and brutal features of the Conqueror, features which the charity of time inclines us to forget." Alexander had his brutal side, but Welles has either missed most of the examples or has chosen wrong ones: "He killed his most devoted and most deserving followers: Philotas, Parmenion, Clitus, Callisthenes." This is, of course, the chief list of personal crimes that can be levelled against Alexander. As for Clitus, Welles is right; and on p. 154 of my biography I said, "At Maracanda one of the great tragedies of Alexander's life befell him, the murder of Clitus . . . who had saved his life at the Granicus." On the other hand, to add, as Welles does not, that Alexander was drunk rather than innately brutish (and that the

years in Bactria-Sogdiana were marked by marching, fighting, treachery, sickness, shaken nerves) is neither to excuse nor to whitewash Alexander; it is simply the historian's duty to bring out all the details. As for Philotas, Arrian (III, 26, 2) tells us that Ptolemy says that Philotas was convicted by "clear proofs and especially because Philotas himself confessed that he had heard of a certain conspiracy which was being formed against Alexander" and had "said nothing to the king about this plot, though he visited the royal tent twice a day" (Chinnock's translation). Whatever else may be said about our sources, no appeal from Arrian, when he is based on Ptolemy, is possible without very good evidence to the contrary. Parmenio's case is difficult but certain. I once showed in this Journal ("Alexander the Great and Parmenio," *AJA* 49 [1945] 422-424) that in a trial for treason Macedonian law dictated that the relatives of a condemned person must also be put to death; and in my review of Tarn's *Alexander* (*AJP* 70 [1949] 192-202) I gave further details. As I summed it up in my biography (146), "The execution of Parmenio, like that of Philotas, was judicial, and yet it is difficult to believe that Alexander, had he wished, could not have persuaded the army to different action. These were men to whom he owed much. . . ." Finally, we shall never know whether Callisthenes died a natural death or was executed by Alexander, as I showed in "The Arrest and Death of Callisthenes" (*AJP* 53 [1932] 353-357). Arrian (IV, 14, 1) says on the authority of Aristobulus and Ptolemy that Callisthenes' arrest was connected with the conspiracy of the Pages, concerning which I say in my biography (168): "Though we cannot deny the veracity of Ptolemy's statement, it is probably true that Alexander was influenced by his own feelings toward the pompous self-appointed historian." Moreover, Welles is wrong in referring to Callisthenes as one of Alexander's "most devoted and most deserving followers"; among other things, I showed in my review of Tarn that Callisthenes had long belonged to the opposition.

Welles says that Alexander "contemplated extensive exchanges of population." In "Alexander's Plans" (*AJP* 61 [1940] 402-412) I indicated that this has no more than tradition behind it.

Welles says that Alexander "felt no compunction in staging mixed marriages for his Macedonians and Greeks on a scale which Schachermeyr compares to cattle breeding." This is one of the most widely held

notions about Alexander and is untrue. Tarn made the same mistake, as I showed in my review: "It is not true that on his return to Susa '10,000 of the troops married their native concubines . . . that unique event in history' induced by Alexander. . . . It is clear from Arrian (VII, 4, 8; cf. Plutarch, 70, 2) that Alexander gave presents to those who had *already* married, or taken up more or less permanently with a girl, or however you wish to express it. It was only their economic condition (whatever their other status) that was changed at Susa." We are not to be surprised that all those Greeks and Macedonians found girls during the many years in Asia—or did Alexander really stage something comparable to cattle breeding?

Welles says, "Confronted with such a personality, are we to believe that he exchanged shields with Achilles, but did not drag the valiant Batis living behind his chariot after the stubborn defense of Gaza?" This makes good reading, but is poor history. The incident is not mentioned by Arrian, Diodorus, Justin or Plutarch, a formidable array (especially when you recall the vicious nature of Justin's history). Curtius, lover of rhetorical bombast, is the sole extant Alexander-historian to give the story. Dionysius of Halicarnassus and Hegesias give it, but with no reference to Achilles, and neither they nor Curtius say that Alexander himself drove the chariot (invented by Grote and perpetuated by Radet). Though I do not agree with his statement, Welles reminds me of his own remark, "It is honest to confess that, in the last instance, we make of Alexander what we want or think reasonable." Surely modern scholarship has accomplished something with the sources of Alexander and we pay some attention to it?

Welles speaks of Alexander's "pilgrimage to Ammon to get a new father." Alexander went to Ammon for military reasons, to confirm that the Libyan desert was in fact a frontier, as I showed in "Alexander's Deification" (*AJP* 64 [1943] 286-301).

Welles speaks of Alexander's "progressive subordination of the Macedonian soldiers from the enrollment of Iranian cavalry in Sogdiana. . . ." That is certainly one way of putting it. Now, in the forthcoming second volume of the David Robinson Festschrift I show—and by that I mean throughout that I give the ancient evidence, which it would be pointless to

rewrite here, in the absence of contrary argumentation—that shortly before this happened Alexander's famous Thessalian cavalry mutinied and were sent home. Needing troops, Alexander was forced to turn to the barbarian world for replacements. Here we get the motivation, the down to earth motivation, for that most extraordinary feature of Alexander's life, his idea of cooperation between peoples. I gave the ancient evidence for all this in "Alexander the Great and the Oecumene" (*Hesperia* Supplement 8 [1949] 299-304). I would only repeat here that my argument did not rest on Alexander's prayer at Opis and Tarn's interpretation of it—though Tarn may be right—but on dry facts of Alexander's earlier life, where our sources are sound.

Referring with approval to Schachermeyr, Welles says that "Alexander was not at all beyond stealing a victory. He outmaneuvered the Uxians on the way to Persepolis." Let the reader turn to Arrian III, 17: no theft there, just hard fighting, with sensible use of a bypass. Surely Welles would be the last to deny the wisdom of maneuver?

Welles adds, "And he tricked Porus." This is a play on words. Alexander did indeed get across the Hydaspes by a brilliant stratagem, but there still lay before him the hardest battle of his life.

All this looks as if I were hurrying to the defense of Alexander. Actually my appeal is to Clio, and I have considered nothing that Welles has not raised. Of course Welles is right when he says of Alexander, "Personally his nature was dual as are all natures." When all is said and done, however, you have to decide what a man is like on balance. Welles agrees with Schachermeyr that Alexander was a Titan, not "a comfortable or attractive character with whom to spend a quiet evening. He was actually a person of 'kriegerische Kraft und Brutalität.'" It is my hope that John H. Kent reflected the true spirit of my biography, when in his review (*CJ* 43 [1948] 498-500) he referred to Macaulay's verdict on Clive and men who are raised above the ordinary: "Their bad actions ought not, indeed, to be called good; but their good and bad actions ought to be fairly weighed."

January 1952

## FIFTY-THIRD GENERAL MEETING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA (1951)

The fifty-third general meeting of the Institute was held in conjunction with the American Philological Association in Princeton, N. J., on 27-29 December 1951, in Princeton University. Summaries of the papers presented are as follows, in alphabetical order of the authors' names:

### THE GREAT STAG: A SUMERIAN DIVINITY AND ITS AFFILIATIONS: *Ida Boboula*, Washington, D. C.

The Sumerian divinity of beneficent sweet waters, the fountains and rivers springing from the depths of the earth, was EA, called also IA or ENKI, Lord of the Earth. Ea was credited in Sumerian mythology with having fashioned men from clay and, of all divinities, he was the one supposed to care most about his creatures. He is usually referred to as "Father IA." Like other Mesopotamian gods, Ea was depicted as horned, a seated, enthroned divinity. Usually he holds a vessel from which water spouts, sometimes a rod and ring. His emblematic companions are the fish, but also the ibex, ram or stag—a benevolent horned animal. The two animals sometimes appear blended into a monster: the fish-ram, or ram-headed fish.

One of Ea's epithets was: DAR-MAH, the "Great Stag."

Figures of ibexes, stags and other steppe animals appear in many cultures of the Middle East, bearing between their horns the Sun-disc or a bird symbol of the Sun. It may be supposed that in a pre-Sumerian culture, Ea, as the great benefactor of humanity, was credited with being the blessed stag who retrieves and revives the dying winter Sun. This seems to be the primitive, mythological explanation of the winter solstice, when the Sun appears in Capricorn and afterwards gradually regains its former strength.

The gratitude of humanity for the important service of retrieving the Sun may explain why the cult of a stag-god remained extensively popular. Younger peoples gave to their divinities names strongly reminiscent of IA—like Iuppiter. Under the modified names, significant attributes appear. The Celtic divinity, Cerunnos, described by Phyllis Pray Bober in the *AJA* (Jan. 1951), seems to be affiliated. Not only the "tailor seat" mentioned by the author as possibly coming from Mesopotamia, but his other attributes—horn, torque, ram-headed serpent, and his name—can be traced to Sumer.

The later cult of a Heavenly Stag was not limited to Celtic peoples. There are traces of it in many places, among others in Hungarian legend and folklore, rites and songs connected with the winter solstice. There

is also an archaic Hungarian word IO which meant "river"—while JO currently means "good." Even the name DAR-MAH seems to survive in the Hungarian name of the demon-king: DORÓMÓ.

This and other occurrences all point to the conclusion that the radiation of Sumerian culture was of such intensity as to have made many noteworthy contributions to Western culture.

### THE COINS OF POMPEY'S PIRATE CITY: *Aline Abaecherli Boyce*, The American Numismatic Society.

There is little direct trace of coinage struck under Pompey during his eastern sojourn (67-62 B.C.); but one remarkable series of coins resulted from Pompey's refounding of Soli (Cilicia) in his own name—as Pompeiopolis. The founding of this city was part of a broad plan to settle and rehabilitate certain of the pirates whose unbroken power had been the cause of the Gabinian Law and Pompey's appearance in the East, and consequently the foundation has an element of romance beyond the very unusual association of the great Pompey's name with it and the survival of the city's name after the founder's downfall. Nowhere is coinage inspired by Pompey so precisely and long recorded as such; and nowhere is the history of Pompeiopolis so long and precisely recorded as on its coinage. Once this has been made clear, the importance of bringing together an annotated catalogue of the coins is obvious. At the American Numismatic Society alone there are twenty pieces of this mint; among the apparently unpublished ones may be the earliest known pieces with imperial portraits. The pre-imperial coinage bore Pompey's portrait, and though some have seen Antony's face on some of the republican pieces, it is hardly likely that any of these pieces bore a portrait other than the city's founder, as comparison with a coin struck under M. Aurelius and bearing Pompey's name, proves. Imperial coinage with imperial portraits was struck at intervals from no later than the time of Domitian to at least as late as Trebonianus Gallus (A.D. 251-253). The form of the coinage is in general traditional until the time of Antoninus Pius, when certain innovations appear. One remarkable type of his is worthy of comparison

with other Greek and Roman coins showing harbors and theatres, and with the physical remains of Pompeiopolis.

ODEION AND SKENE: *Oscar Broneer*, The University of Chicago.

The precinct of Dionysos in Athens contained some monuments closely associated with the Persian Wars. Among these were statues of Miltiades and Themistokles; probably the throne of the Priest of Dionysos; and the Odeion, which was a copy of King Xerxes' tent. The Odeion was built some thirty-five years after the Battle of Plateia, in which the tent was captured by the Greeks, but the tent must have been in existence when the Odeion was designed. There would have been no reason for copying an object long since lost and all but forgotten in the time of Perikles.

The motive for copying the King's luxury tent can best be explained on the assumption that the tent had been erected in the area later occupied by the Odeion and had previously served the purpose for which the Perikleian building was designed. It may have been set up in Athens first in 476 B.C. for the production of Phrynichos' *Phoinikes*, which required a Persian façade. Four years later the *Persai* of Aischylos demanded a similar background. The term "skene," which occurs for the first time in extant Greek literature in the *Persai*, thus became the technical term for the building, first made of wood and later of permanent material, in front of which the dramatic performances were staged. The form of the stone skene, resembling an Oriental palace façade with its projecting side wings, would thus have been derived from King Xerxes' tent, itself incorporating the salient features of the royal palace at Susa.

The rear wall of the skene and the south stoa, asymmetrically placed with reference to the axis of the theater, have the same length as the side of the, presumably, square Odeion. This correspondence can be explained on the theory that both were copied in whole or in part from the same original. Themistokles, to whom Vitruvius ascribes the Odeion, was probably responsible for the original use of the tent in the Theater of Dionysos.

A TERRACOTTA TETRAPODISKOS DEDICATION AT CORINTH: *Robert E. Carter*, The University of Chicago.

In May, 1950, fragments of an unusual terracotta dedication were found in the South Stoa at Corinth. The dedication, designed to support probably a dinos, is composed of a low two-stepped base, a Doric column, and a low tetrapod stand around a central drum of horizontal rings. The total height, as restored, is 1.35 m.

The context sherds, though disturbed, were unmixed, ranging from Early to Late Corinthian, with Middle and Late Corinthian predominating. The most probable date for the terracotta stand is therefore the first half of the sixth century B.C.

The votive character of the stand is attested by the low bronze tripod-stands found at many sanctuaries, the fact that dinos served as dedications, and that from the beginning of the sixth century valuable dedications were placed on columns.

One of the unusual features of our dedication is the combination of these three elements—column, tripod-stand, and dinos—into one complex. The idea arose perhaps from the introduction of the central supporting column for the traditional large tripod-cauldron and the above-mentioned setting up of valuable dedications on columns. Some pretentious Corinthian, unable to afford the expensive tripod-cauldron, but not content with the cheaper low tripod-stand, put the latter on top of a column.

This assumes an original dedication of a stone column and bronze stand and dinos, from which our terracotta was copied. For such an original there is no material evidence. The inference is drawn from the metallic technique of the terracotta—its sharp edges, incised lines and total lack of painted decoration. That terracotta copies were acceptable dedications we know from Pausanias (4. 12.7–10).

The other unusual feature of this dedication is the "tripod's" fourth leg. It cannot be explained by a need for added support, since this was furnished by the central drum. It must have been added for balance and symmetry on the square top of the abacus. From this peculiarity the fact that this type of dedication never became widespread can be explained by Epicharmos (in Athenaeus 2. 49c), who expresses the Greek sense of the inherent absurdity of a four-footed tripod:

τί δὲ τὸδ' ἐστὶ; B. δηλαδὴ τρίπους. A. τί μὲν ἔχει πόδας τέτορας; οὐκ ἐστὶν τρίπους, ἀλλ' (ἐστὶν) οἶμαι τετράπους.

B. ἐστὶ δ' ὄνομα αὐτῷ τρίπους, τέτορας γὰρ μὲν ἔχει πόδας.

THE NEWLY DISCOVERED SEPULCHRAL INSCRIPTION OF Q. VERANIUS, CONSUL A.D. 49: *Arthur E. Gordon*, The University of California, Berkeley.

In 1948 the writer discovered in Rome part of the sepulchral inscription of the younger Quintus Veranius. The fragment is large enough (m. 1.02 high, 1.825 wide) to yield much new information.

It strongly supports the view that Veranius was the first governor of Lycia, and that Lycia included Pamphylia; it indicates that his administration lasted five



years and included military activity against a tribe of neighboring Cilicia Tracheia (perhaps the Cietae), completion of either the destruction or the restoration of some walls (if restoration, perhaps the walls of Cibyra), and the pacification of the province or of the rebellious tribe.

It reveals further that someone else—evidently the emperor Claudius—was connected with Veranius's being named consul, and that while consul he was named augur and also raised to the rank of patrician. We get some confirmation of Pliny the Younger's testimony that members of the priesthoods customarily recommended other men for vacancies. The new information about Veranius's becoming a patrician supplements previous knowledge about Claudius's activities in this line and shows that they continued beyond the years 47-48.

It appears likewise that after his consulship Veranius was "superintendent of temples and public works and places," and that somehow the equestrian class co-operated with "the people of Rome" and the senate in this connection, if not for the original appointment, then in order to honor the superintendent with an official portrait-statue or similarly.

The inscription reveals next that there was a connection between some public games given by Nero ("of whose generosity Veranius was the steward") and the latter's being named governor of Britain, and finally that in addition to his daughter Verania Gemina he had another child, who died in childhood.

(This paper will be published in the *Univ. of Calif. Publications in Classical Archaeology* 1952.)

#### THE DATE OF THE TEMPLE OF POSEIDON AT PAESTUM

Carla Gottlieb, Princeton, N. J.

The salient features of the temple of Poseidon at Paestum indicated by Koldewey-Puchstein a post-Parthenon date around 440 B.C., to Krauss and Dinsmoor a pre-Parthenon date around 460-450 B.C. One characteristic of the building has so far not been taken into consideration for placing it chronologically. On their plate 4, Koldewey-Puchstein show T-shaped cuttings for dowels in the corners of the temple's middle step. They interpret them as cuttings for dowels anchored by means of a T-clamp, a misinterpretation obviously derived from the erroneous restoration of dovetail clamps current in their time. The dowel form used in this building is illustrated in Fowler-Wheeler-Stevens fig. 64. The cuttings as described and drawn by the German scholars would correspond to this dowel form if it had in addition a crossbar. We recollect that Koldewey-Puchstein's data refer to cuttings for *cornerstone* dowels. It may be deduced that the temple of Poseidon at Paestum, like Periclean buildings, employed T-shaped dowels for

securing the cornerstones of its stylobate, which were exposed to movement in two directions.

It is usually thought that this bonding method was confined to Periclean architecture. T-shaped dowels for holding stones which had one end lying free were, however, also used in the "Nereid" Monument (reported in my dissertation 30-33 and pl. 4), the Fourth Century temple at Tegea (Clemmensen fig. 22 and pls. 27-28), and perhaps also in the temple at Segesta (which according to Koldewey-Puchstein 25, 134, 226 had a bonding system similar to that of the temple of Poseidon at Paestum), i.e., in buildings within the sphere of influence of Periclean Athens. Does Paestum belong to this group? Or does the use of T-shaped dowels for special duty at Paestum antedate their appearance at Athens? Judged by present day knowledge of Greek archaeology and history, it is hardly conceivable that this dowel form was invented at Paestum or elsewhere in Magna Graecia and thence transplanted to Athens; or that both sites derived it from a common ancestor; Paestum must have imported it from the metropolis of Fifth Century Greece. Bearing this in mind, the interior design of the temple of Poseidon finds an explanation. The two rows of columns in two tiers are surprising in a building of Magna Graecia; the scheme was probably brought over from the mainland together with the technique.

According to the evidence from Periclean buildings, T-dowels came into use between 445-440 B.C. These years constitute the terminus post quem for dating the temple of Poseidon at Paestum. The building's archaic features suggest that the terminus ante quem cannot be far removed. Paestum may well have come into contact with Athenian architecture around 440 B.C. The quinquennium 445-440 B.C. saw the founding of New Sybaris and Thurii, the foster-mother city (cities?) of Paestum. Perhaps it was some architect in the train of Hippodamus of Miletus who transplanted the newly invented technique from Athens to the Achaean colonies in Italy, and introduced there the eastern element in the interior design.

(This paper will be published in the *AJA*.)

#### YOUNG BACCHUS, TABLES AND TRIPODS: Dorothy Kent Hill, The Walters Art Gallery.

A Roman bronze Bacchus as a youth, now in the Walters Art Gallery (no. 54.740), formerly in the Forman Collection and marked as having been exhibited at the National Exhibition of Art at Leeds in 1858, is the one found at Le Thuit, France, in 1861 and published by Couët, *Département de l'Eure. Archéologie gauloise, I. Arrondissement des Andelys* pp. 41 f., pl. op. p. 68, described there as wearing a nebris but illustrated without it (cf. S. Reinach, *Répertoire de la statuaire* II, 121, 9 with III, 31, 5).

This figure, to judge from the marks of attachment

on the back and the rectangular cutting in the base, served as the foot of a table or tripod. For examples of such furniture fragments, see S. Reinach, *Antiquités nationales. Description raisonnée du Musée de Saint-Germain-en-Laye. Bronzes figurés* pp. 245 f., no. 237 and p. 87, no. 79; also, a complete piece in marble, *ArchDelt* 9 (1924-5) *Paratema*, p. 26, no. 10 and fig. 14. The fat, childish face of our Bacchus and the ornament on his head, a flower and two leaves, are identical with the face and ornament of the crowning busts on a class of folding tables and tripods discussed at the meetings in 1950: *AJA* 55 (1951) 148 f., and article *ibid.* 344-347. The date previously suggested for the tripods and tables, the third century A.D. or at the very earliest the late second for certain pieces, agrees with the supposed excavational evidence for the dating of the bronze Bacchus: a coin of Antoninus and a coin of Postumus (Coutil, *loc. cit.*, and *Bulletin de la Société Impériale des Antiquaires de France* 1862, 33-35). Stylistic and typological study lead to the same conclusion, that the fat-faced, baby type Bacchus with the flower on his head is characteristic of this late-middle period of Roman imperial art.

(This paper will be published elsewhere).

**SOUTH ETRUSCAN AND CYPRIOTE WRITING:** *Henry M. Hoernigswald*, The University of Pennsylvania.

It can no longer be disputed that the punctuation found in many South-Etruscan, Campano-Etruscan, and Venetic inscriptions marks word-initial vowels and syllable-final consonant groups and consonants. Archaeology rather than linguistics must decide whether this system, which serves no purpose in alphabetic writing, really points to the pre-historic use of a syllabary such as the Cypriote on the part of the Etruscans. Pending this decision it is well to stress the remarkable similarity in nature between a tentatively reconstructed Etruscan syllabary and the Cypriote script. (1) C: Syllable-final consonants must be rendered with signs that stand primarily for consonant plus vowel; E: Syllable-final consonant groups and consonants are dotted. (2) C: Certain syllable-initial consonant groups with their following vowel have special signs, at least one of which (*sdo*) J. F. Daniel thought was of pre-classical standing; E: Syllable-initial consonant groups are unmarked. (3) C: Signs for vowels without consonants, according to Daniel, were late inventions; E: Word-initial vowels are dotted, an indication that such vowels were written with signs that had primarily a normal consonant-plus-vowel value (perhaps *re u* on the analogy of *te t* under [1]). (4) C: After *-i* (*i*, *pi*, etc.) the special signs *ya*, *ye* are used rather than *a*, *e*; E: Practically the only instances of conceivably syllable-initial but not word-initial vowel (second in hiatus) would be after *i*, and such vowels are not dotted (archaic style is, in

fact, *ia* for later *ia*). Is there a trace of syllabic punctuation anywhere in the Minoan world?

**A CRESTED HELMET FROM ITALY:** *Thomas T. Hoopes*, City Art Museum of St. Louis.

The City Art Museum of St. Louis has acquired an important early bronze helmet, of Attic form, having cheek pieces chased with rams' heads in relief, and the central portion formed in the round as the head and neck of a ram. It is said to have been discovered in a tomb near Metaponto together with a number of metallic fragments. Some of these fragments proved to be of silver and fitted together to form a crest in the shape of a stallion's tail. The helmet has been restored by the addition of horns and ears, missing from the central ram's head, by the replacement of the missing eyeballs on this head and on the cheek pieces, and by the provision of an ivory crest-holder, attached to the helmet as indicated by the marks of former attachment lugs, and in turn supporting the silver crest. This type of crested helmet is possibly unique but is verified by numerous documents such as Greek and Etruscan statuettes. The date of the helmet is not certain but may be as early as the mid-sixth century.

**HITTITE INFLUENCES IN ETRUSCAN CULTURE:** *Clark Hopkins*, The University of Michigan.

Two years ago I suggested that the Etruscan bronze cheek pieces and snaffle bits found their closest parallels in the bronzes of Luristan. The late Hittite reliefs from Carchemish and Sinderli represent broad lozenge-shaped belts which seem very similar to the broad bronze belts of early Villanovan tombs. The stylized duck patterns of the Etruscans and of Hallstatt culture may well have originated in Asia Minor where the Hittites used the design of a long-necked water bird frequently as finial decorations. In Eastern art the closest parallel to the crested helmet of the Etruscans occurs in late Hittite reliefs. There seems to be rather strong evidence, therefore, for the belief that the early Etruscans were greatly influenced by or brought with them elements of Hittite culture, a culture largely superseded in the East by the Assyrian after the destruction of Carchemish in 717 B.C. The native country of the Etruscans would not necessarily lie within the Hittite empire but near enough to be under its cultural domination. Through the Hittites the snaffle bits would have reached the coast and the emigrants to Etruria.

**THE JEWISH COMMUNITY OF PORTUS TRAIANI:** *Harry J. Leon*, The University of Texas.

In the authoritative *Corpus Inscriptionum Iudaeicarum* of J. B. Frey twenty-one inscriptions (nos. 535-551e) are listed as from the Jewish community

of Porto, the ancient *Portus Traiani*, near Ostia. Some of these have been well known since 1866, others have been published at various times since then. De Rossi, Lanciani, and more recent scholars speak of the importance of the Jewish congregation in that commercial center, while others have held that the Jews of Porto formed no independent congregation but were members of synagogues in Rome who used the catacomb of *Via Portuensis* as their cemetery. In view of the Porto inscriptions it has been taken for granted that the Jews had at least a cemetery at Porto.

An examination of the provenience of these Jewish inscriptions, all but one of which are from the collection of Cardinal Bartolommeo Pacca, establishes a strong probability that they were brought to Porto from Rome early in the nineteenth century. The one exception (no. 539), found in Prince Torlonia's excavation at Porto in 1866, has nothing to indicate that it is Jewish, although all who have published it or commented on it regard it as such, and it is now included among the Jewish inscriptions at the Lateran Museum. The graves at Porto which Father Frey regarded as Jewish revealed not a single object or inscription to justify such an identification. Actually, there is no evidence whatsoever, either literary or archaeological, of a Jewish community at ancient Porto.

SCHOOL OF AMERICAN RESEARCH—FORTY-FIVE YEARS OF GROWTH: *Boas Long*, Museum of New Mexico.

The School of American Research was founded in 1907 to extend into the Americas the program of the Archaeological Institute of America, already established at key points in the Old World. Various factors prompted choice of Santa Fe as headquarters of the new School. Growth has been continuous along well-marked lines. The original plant, the Old Palace, having been outgrown, we now have an Art Gallery, a Hall of Ethnology, and the Laboratory of Anthropology, and are about to complete a Museum of International Folk Art. In archaeology, the American School did much to help American scientists build today's solid base of techniques; expanded from the Southwest into various Latin American areas; and helped train many students now eminent authorities in their fields. In a shorter time span, the Laboratory of Anthropology paralleled this development. In scope, the School's work likewise broadened from archaeology into history, ethnology and related fields. Efforts to publish our findings have been continuous. The School educates by exhibiting material for the layman and printing technical and popular accounts of our work. Some of our collections attract researchers from all over the world. Public services have increased greatly in recent years through state and nationwide traveling art shows and a statewide motion picture service.

Finally, we have expanded into worldwide service through the Museum of International Folk Art, which promises to become a center of education and good will for all nations.

EAGLE SYMBOLS IN METAL WORK: *B. Ph. Lozinski*, New Haven, Conn.

The heraldic eagle on a pair of gold ornaments, divided between the Metropolitan Museum and the Cleveland Museum, attributed to sixth century Byzantium, might have an earlier, more oriental origin. It is related morphologically to the eagle on a so-called "Sasanian" plate, found in the Ural Mountains region, at present in the Ermitage.

This type of eagle is known from the latest excavations in Hatra, second century A.D. (?); from the sculpture in Nimrud Dagb, first century B.C.; from an oriental silver inlaid belt found in Sofia, of the second century B.C., now in the British Museum. All these examples seem to derive from one prototype and are executed in a realistic style. All are personal, royal ornaments with religious connotations. The first pair, contrary to all others, is inscribed in a leaf- or heart-shape. The same shape is represented by a fourth-second century B.C. gold ornament in the Oxus treasure, now in the British Museum. All these examples are related by their context to the Oxus basin area, where the Bactrian Greeks may be credited with the introduction of the Western, realistic concept of forms. It may be suggested that the ornaments represent the art of Choresm, a big cultural centre excavated lately in the Oxus river basin, and may be dated in the second century B.C.

The so-called "Sasanian" silver plate from the Ermitage represents a similar eagle, executed in a more abstract style, but reproducing exactly the pattern of design of the previous group. It is closely related to the form of other finds from the Ural region and from the Eurasian steppe, all dated by Minns before the second century B.C. All the elements of decoration on this plate—the leaf-band of the edge, the twisted wires dividing the fields, the floral meanders with birds in circular fields, the lotuses, the pair of Asvins (or Yakshas) and the form of the nude goddess held in the eagle's claws—are reproduced in Indian art of the second century B.C., particularly in Bharut. The animal head of the eagle, known from similar representations in the Oxus Treasure, from the bronzes in the Ural Mountains, from the pair of Scytho-Persian belt ornaments in the Metropolitan and British Museums, indicate the iconography of animalistic and religious beliefs of a pre-Christian date. All the evidence seems to allow the attribution to the second century B.C. and to the Choresmian centre, from where the objects must have been carried away by migratory groups in the upheavals of the period.

If this attribution can be accepted, the pair of gold ornaments will be a first known object from Chorezm, a country known by Herodotus and the Chinese sources of the second century B.C., which existed later as well, but for unexplained reasons seems to be never mentioned otherwise by the ancient sources. It may focus attention on this pivotal area, the very existence of which must throw a new light on the problem of Oriental influences in the West, and introduce a new element in the study of the arts of the Barbarian migrations.

#### UNPUBLISHED GREEK GOLD JEWELRY AND GEMS:

*David M. Robinson, University of Mississippi.*

This paper discussed several pieces of ancient Greek jewelry which have come to the Robinson Collection since the publication in *Hesperia*, Suppl. 8 (1949) 305-323 of "The Robinson Collection of Greek Gems, Seals, Rings and Earrings." There are two pairs of large earrings with Sappho playing the lyre, several bracelets ending in lion's heads, necklaces, some fifty gems, and a beautiful gold medallion with a head of Aphrodite in high relief and fine filigree work, similar to some seven other gold medallions in the Benaki and Stathatou collections in Athens, in Princeton, New York, Paris, and elsewhere. The medallion, bracelets, earrings and some other pieces came from a Hellenistic hoard of gold and silver objects found in 1929 in two large jars at Halmyros in Thessaly. The type of the medallion was traced back to Egypt and its development brought down to Hellenistic and Roman days. There may have been a North Greek school of jewelry and a workshop of Zoilus and another artist whose name began with "Ni," as proved by this hoard, one of the most important in size and quality ever found in northern Greece.

The gems considered include a new late Minoan gem, and six of the finest quality from the Southesk collection. One is a scarab of green jasper with a cow suckling her calf; another an archaic agate scaraboid seal with a janiform male and female head conjoined at the back (one of the most celebrated of ancient gems). A third gem is a translucent sard scarab from Cyprus with a kneeling youth testing with his fingers an arrow, quite like one in the British Museum, dating 500 to 480 B.C. and from the shop of Epimenides. A fourth is of brilliant translucent sapphire chalcedony with a lion-headed griffin and a Lycian inscription (c. 460 B.C.). The fifth is a sard scaraboid from Attica (c. 450 B.C.) of fine quality, representing a noble hound like a Danish boar-hound and animals on silver didrachms of Segesta (460-420 B.C.). The sixth represents a heron, the Greek woman's pet and favorite in the fifth century. It is undoubtedly from the school of the famous fifth century Dexamenus, greatest of all

gem cutters. It bears comparison with those signed by Dexamenus in Leningrad and Boston (c. 480 B.C.).

#### DIMENSION IN GREEK ART: Robert L. Scranton, Emory University.

The purpose of this paper is to discuss certain criteria of style that are common to Greek architecture and to the other arts. Such criteria would reach the fundamental aesthetics of the various arts, reveal their organic relationships, and represent the basis for their development.

Among criteria of this sort are dimensions. Early Greek art is one-dimensional, or linear, as seen in geometric drawing and figurines, and the flowing paratactic narrative of the Iliad. Formal architecture is almost inconceivable in one dimension, and in fact hardly existed at this period. The subsequent art is two-dimensional, with emphasis on surface patterns in architecture, sculpture and painting, while in literature each work devotes itself to depicting a single emotion or reaction. Classical art is three-dimensional, with interest in the forms of mass in architecture as well as in sculpture and so far as possible in painting; in literature, subjects are constructed in depth. Hellenistic art introduces a sort of fourth dimension, or space-time, emphasizing emotional growth and atmosphere in literature, and similar qualities in sculpture; in architecture, solidity is sacrificed to spaciousness and suggestion of movement.

#### AN EMBROIDERED HANGING WITH COPTIC INSCRIPTION FROM EGYPT: Louise A. Shier, The University of Michigan.

An embroidered hanging from a church or monastery in Egypt was acquired by the University of Michigan in 1940 with other textiles from the collections of the late H. A. Elsberg. The textile is approximately twelve feet long and three feet high, and is almost complete. The dark tan wool background is embroidered with red, orange, yellow and black wool threads in the coral stitch.

The Crucifixion with T-shaped cross occupies the center. Six figures stand on either side, nine women and three men. The two central figures may be the two Marys, and the other ten must represent Coptic saints and martyrs. It is curious that while the women carry crosses or similar objects, each of the men holds a child. Four angels form a row above these figures. A border of alternating crosses and squares runs about the four sides, and squares are scattered throughout the background.

The inscription is in the Sahidic dialect of Coptic and runs the width of the textile in two lines, reading from the bottom to the top line. Although it begins abruptly with the last word of verse one of the Twenty-third Psalm, and ends as abruptly with the first two

words of verse six, the inscription is apparently complete.

There is little comparative material to help in dating the textile. Coptic embroideries are not common, and the use of wool thread is less common than the use of silk. The stitch is unusual. Lack of a nimbus about the heads of the figures might argue for an early date, but this lack may be a local peculiarity. There can be little doubt that the hanging was made in some small community in Upper Egypt.

ETRUSCAN AND REPUBLICAN ROMAN ARCHITECTURAL  
MOULDINGS: *Lucy T. Shoe*, Institute for Advanced  
Study.

Since study of the profiles of Greek architectural mouldings revealed both criteria for architectural dating and indications of relationships of peoples, a study of Etruscan and Republican Roman architectural mouldings from full-size profile drawings was undertaken in the hope of shedding some light on the obscurity that has hampered an understanding of the pre-Imperial architecture of the Italian peninsula. Study of the drawings is not yet complete, but certain conclusions that emerge seem worth reporting now.

The materials of Etruscan and Republican Roman architecture automatically divide the study into two parts: (1) the terracotta revetments of the entablature, and (2) the stone elements: podia, column capitals and bases, altars, funerary monuments (tombs and cippi). Of both groups it can be said that the orderly chronological development of profiles as in Greek architecture is lacking. It is topographical individuality rather than chronological distinction that becomes clear. Some criteria for dating do appear also. Most significant of all is the Etruscan independence of Greek forms. Etruscans invented a profile, unlike any Greek type, and then adapted that one, quarter-round, profile to all their needs in stone. The Latins borrowed it at first, but after third century contact with South Italian Greeks, they took over Greek profiles and adapted them to distinctly Roman proportions and uses. Etruria, however, retained her own profile even after the Roman conquest. For terracotta revetments also Etruria invented her own combinations of profiles, although some ornament was borrowed from South Italy and Sicily, and these in turn were taken over by the Latins and retained even after the Etruscan stone moulding had given way to new Latin forms.

ARE TANAGRAS ATHENIANS? *Dorothy Burr Thompson*,  
Princeton, N. J.

Scholars have long wondered whether the "Tanagras," found in that small provincial town, are really a product of the folk art of Boeotia. If not, where did the style originate and when?

Recent excavations offer sufficient evidence to sug-

gest that the "Tanagra" style was actually a creation of Athens. Negative evidence from several centres rules them out as the possible place of origin. No "Tanagras" were found at Olynthus, which closely followed the Attic tradition. The style therefore probably dates after the destruction of Olynthus in 348 B.C. Although sizeable deposits of the critical period just after the middle of the century have been discovered at Corinth, no "Tanagras" appear in them; even in the third century in Corinth they are rare. In Boeotia and in Alexandria and South Italy, where the "Tanagra" style flourished, it does not seem to have reached its height until the third century B.C.

Evidence from Athens, on the other hand, points to the development of the most delicate phase of the style at an earlier date. In the filling of the third period of the Pnyx, probably thrown in during the rule of Lycurgus (338-326 B.C.), most of the terracottas were of traditional types, but a few might be called "Tanagras." On the Acropolis, twenty-four figures were found of the finest style, but unfortunately without useful context. In the Agora, the dump from a coroplast's shop contained sufficient material of definitely "Tanagra" style to indicate that it was already popular in Athens in the third quarter of the fourth century. The date of its initiation must fall within the decade 350-340 B.C. A few examples can be shown to illustrate the development of the Athenian style and to relate it to the mass-produced Boeotian products. The reason for the rise of the style in Athens may now be guessed; perhaps later it can be proved.

THE SEASON'S WORK IN THE ATHENIAN AGORA, 1951:  
*Homér A. Thompson*, Institute for Advanced  
Study.

The sixteenth season of excavation carried out by the American School of Classical Studies in the Agora of Athens was devoted primarily to tidying up the market square. The removal of several complexes of Byzantine house foundations has made the outline of the Classical Agora much more intelligible, has opened up the southeast exit from the square, brought to light a sizeable temple (probably housing an imperial cult of the first century after Christ) in the southwest quadrant of the Agora, a terrace along the north side of the Temple of Ares and an evidently important monument base contemporary with the Middle Stoa at the west end of its terrace. Conservation has been carried out on the Temple of Ares, on the Eponymous Heroes and on the great marble altar (of Zeus Agoraios?) to the east of the Metroon.

The newly found sculpture includes additional fragments from the fifth century Altar of Ares and a pedimental figure of a muse type probably from the fourth century Temple of Apollo Patroos.

Walls of the Geometric, Archaic, Classical and

Hellenistic periods have produced interesting groups of pottery, notably one of the mid fifth century which includes several outstanding red-figured vases.

Among the season's ostraka is one of Perikles, son of Xanthippos (the second known) and one of Kleophon, son of Kleippides (the first).

Exploration in the deeper levels over a comparatively small area in the north part of the square revealed a number of well furnished early burials: three chamber tombs, four pit graves and two sepulchral deposits of the Mycenaean period (LH II and III), one Sybmycenaean pit grave, two pit graves, one urn burial and one cremation burial of the Proto-geometric period. Apart from showing the great extent and long, continuous use of the prehistoric cemetery that underlies the Agora, the new finds provide substantial documentation for the earlier phases of the Mycenaean period, hitherto scarcely known in Athens.

**KOURION-BAMBOULA: THE LATE BRONZE AGE ARCHITECTURE:** *Saul S. Weinberg*, The University of Missouri.

The University of Pennsylvania excavations on the Bamboula ridge at Kourion, Cyprus, uncovered for the first time considerable remains of a Cypriote settlement of the Late Bronze Age. With some sixteen houses preserved well enough to allow almost complete restoration of their plans, with major streets and squares located, with its great square built well at the top of the ridge, and with a large section of the circuit wall revealed along its east slope, the Bamboula site, occupied throughout the Late Bronze Age, gives the clearest picture yet available of Cypriote town life in the last half of the second millennium B.C. Although there have been more recent excavations, the evidence from Kourion, which was dug by the late John Franklin Daniel from 1937 to 1939, and again in 1948, has not been superseded by discoveries such as those at Enkomi and Myrtou, where the Late Bronze Age remains belong largely to the third phase of that period and are more monumental in nature.

Both of the two large areas excavated yielded remains representing the entire period. The chief architectural element of continuity is one of the two types of house plans represented, that of a rectangular house, divided into three sections running the depth of the house and with these further divided by cross walls, often on about the axis. In a few cases this second division delimits small rooms about one-third the depth of the house, and over these rooms there is

a second storey. In other houses one of the long side sections is divided into three or four small rooms. A court usually occupies part of the central section, producing a general arrangement surprisingly like the later *pastas* type of Greek house. As part of the great building activity which marked the beginning of the Late Cypriote III period at Kourion, there appears for the first time at the site a second type of house, with L-shaped plan. Such houses have two or more rooms along each arm, one of which is the common corner room, and one or more rooms filling most of the angle thus formed. This L-shaped plan is known from scant remains of both Early and Middle Cypriote date, but the Late Cypriote III examples at Kourion are the most numerous and clearest exponents of the type.

The circuit wall, found for about 90 m. along the east edge of the ridge, may also have been part of the Late Cypriote III development, but it was rebuilt several times in the Greek and Roman periods. Like the houses, it was composed of a socle of roughly hewn blocks and field stones, surmounted by a brick superstructure. A brick staircase gave access to the rampart walk or roadway that ran inside the wall in the Bronze Age. To the same period belongs a narrow gateway by which the town was entered from the east. Just within the gate is the best preserved complex of houses, their floors of beaten earth, plaster, or sherd and cobble pavements, often with many pithoi sunk into them, with hearths and ovens, chests and benches, querns and door pivots all *in situ*. All about were found the pottery and implements of daily use, which give life to the architecture, and furnish a vivid picture of Cypriote domestic life in the Late Bronze Age.

Abstracts of the following papers have not been received:

Progress of the Excavations at Cosa: Frank E. Brown, *American Academy in Rome*.

Greek Vases in Los Angeles: Paul A. Clement, *The University of California*.

Recent Excavations at Samothrace: Karl Lehmann, *New York University*. Preliminary reports on this material will appear in *Hesperia*.

The Precinct of the Nike of Samothrace: Stuart M. Shaw, *The Metropolitan Museum of Art*. This paper will appear in *Hesperia*.

Gordion, 1951: Rodney S. Young, *University Museum, The University of Pennsylvania*.



## NECROLOGY

### PLATE 29.

WILLIAM HEPBURN BUCKLER was born of American parents in Paris, February 1, 1867, and died in Oxford, England, March 2, 1952.

He received an A.M. at Trinity in 1890, an LL.B. at Cambridge University in 1891. But it was in Baltimore that he first acquired his absorbing interest in archaeology and economics. To his initiative, tireless energy and gifts of land and money, when he was Secretary of the Board of Trustees, the Johns Hopkins University owes its present position at Homewood.

He practiced law in Baltimore from 1893-1904, and became an excellent economist. He published *The Origin and History of Contract in Roman Law* (1894), *Sales in the Instalment Plan, Relation of Roman Law to Other Historical Sciences* (1904), *Notes on Contracts and Torts of Lunatics* (1901), *The Minimum Wage in the Machinists Union* (in Hollander-Barnett, *Studies in American Trade Unionism*); *Studies in American Trade Unionism* (1906), Chapter XXII in Ripley, *Railway Problems* (1907).

On May 25, 1892 he married Georgina Grenfell Walrond, who has proved to be a Byzantine scholar in her own right, and who, with two married daughters, survives him. Some men, says Pindar, are great in one thing, others in another, but Dr. Buckler was great in many things. He trod various paths to the winning of bright renown. He was a distinguished diplomat, Secretary to the United States special embassy to the King's wedding in Spain, 1906; Secretary of the U.S. Legation in Madrid, 1907-1909; Special Agent in the Embassy in London, 1914-1918; attached American Commissioner to negotiate peace, Paris, 1919.

He was Assistant Director at Sardis, 1910-1914, and helped finance the excavations. He published by himself *Lydian Inscriptions* (1924), and with D. M. Robinson *The Greek and Latin Inscriptions (Sardis VII, 1)* 1932. He was a learned linguist, a leading light on the untranslated Lydian language. He made many journeys to Asia Minor. He has done more than any other American for the exploration and publication of monuments of Asia Minor and Cyprus. He collaborated with Calder on *Monumenta Asiae Minoris Antiqua* IV-VI, 1933-1939.

He was Vice-President of the Societies for the Promotion of Hellenic Studies, and of Roman Studies, life member of the Archaeological Institute of America

(formerly President of the Baltimore Society), Aggregatus of All Souls College; Fellow of the British Academy, and member of many learned social societies and clubs; one of two or three Americans elected to the Society of the Dilettanti, the oldest English dining club (1732).

He has been honored with honorary degrees, D.Litt. Oxford, 1925; LL.D. Aberdeen, 1935, and LL.D. at Johns Hopkins in 1940.

The scholarly world has lost one of its eminent epigraphists as shown by his numerous articles in *AJA*, *JHS*, *JRS*, *RevPhil*, *BSA*, etc. Specialists on Asia Minor proclaimed their appreciation in a handsome volume of *Anatolian Studies*, edited by Calder and Keil in 1939, with a detailed bibliography. In the same year the twelfth volume of *Byzantion* was dedicated to him and his sympathetic and scholarly spouse.

Dr. Buckler was a generous gentleman, a beneficent benefactor of libraries, museums, exploratory expeditions and excavations. He was an eminent epigraphist and economist, a distinguished diplomat, a serious and searching scholar, and a ripe and good one. He was a humanist and Hellenist, a *φίλος φίλων*, an ideal traveling companion and explorer, a rare combination, whose worth has made him widely admired, as Bacchylides would have said. (David Moore Robinson)

CLEVELAND KING CHASE was born in Lyons, Iowa, on November 30, 1871, and died at his home in Clinton, N. Y., on November 27, 1951. Had he lived three days longer, therefore, he would have reached the age of eighty. His widow, whom he married in 1902, and three sons survive. He was a graduate of Oberlin in the Class of 1891, and received an A.M. from that College in 1896. His graduate work was done at the University of Chicago, at Göttingen, and at the (then) American School of Classical Studies in Rome.

From 1896 to 1899 he taught at his Alma Mater, Oberlin, leaving there for two other years of graduate work, and in 1901 he went to Iowa State University as an Assistant Professor, where he remained for one year. In 1902 he was called to Earlham College in Richmond, Indiana, leaving there in 1911, to begin his long and permanent career at Hamilton College, in Clinton, N. Y. In 1941 he became *emeritus*, after thirty years of devoted service, and continued to make

his home in Clinton. In 1919 Colgate University conferred on him the honorary degree of Litt.D.

Chase's specialty was Latin, and he was profoundly devoted to the field of Roman archaeology. As long as the American School of Classical Studies in Rome had a separate existence from the American Academy, he served on its Managing Committee, and, with the able assistance of his wife, applied his knowledge of Roman antiquities in the production of Latin plays. This led him to undertake the translation of the *Rudens* of Plautus, which has been greatly admired. Always interested in the work of the Institute, he became a Life Member at Large, there being no local Society near him.

Chase was in class a rigid disciplinarian, and a splendid teacher, expecting and receiving his students' close application and industry. He was deeply loved by faculty, students, and alumni of Hamilton, and his influence over them all was very great.

A sturdy patriot, he tried to get into active service in the First World War, but, owing to his age, was not accepted. He was, however, commissioned at Plattsburg in 1918, was ordered back to Hamilton, and headed the Students' Army Training Corps (S. A. T. C.) there.

The Archaeological Institute of America, in whose activities he was so deeply interested, wishes to place on record its appreciation of his great service to the cause of classical antiquities. He will be sincerely missed by a large circle of friends and admirers. (S. B. L.)

GEORGE HENRY CHASE. (pl. 29) In the sudden death of George H. Chase, at the age of seventy-seven, on February 2, 1952, at his home in Cambridge, the Archaeological Institute of America, together with the cause of classical studies, has sustained one of the most shattering blows in its history. He was born in Lynn, Massachusetts, on June 13, 1874, and was graduated from Harvard College in the Class of 1896. After two years at the American School of Classical Studies at Athens, when he had a share in the excavations at the Argive Heraeum, and during which time he was awarded, in 1897, his A.M. from Harvard, he returned to Cambridge, and, barring one year (1900-1901) when he was a master at St. Mark's School in Southborough, Mass., he remained connected with Harvard the rest of his life. In 1900 he took his Ph.D. degree,—his thesis on "The Shield Devices of the Greeks" was later published in the *Harvard Studies in Classical Philology* 13, pp. 61-127 and is still cited as an authority. In 1901 he began his teaching career at Harvard, as an Instructor, becoming an Assistant Professor in 1906, and John E. Hudson Professor of Archaeology from 1916 till he became *emeritus* in 1945. During this time he was

Dean of the Graduate School of Arts and Sciences from 1925 to 1939, and Dean of Harvard University from 1939 till his retirement. In this latter capacity, during the absence of President Conant on war service, Chase acted as President of Harvard. After he became *emeritus*, he went in 1945 to the Museum of Fine Arts in Boston as Acting Curator of Classical Art, succeeding the late Dr. Lacey D. Caskey, who had died the year before. In 1947, Harvard bestowed on him the honorary degree of LL.D.—he had also received honorary degrees from Oberlin, and from Boston University. In 1949, on his seventy-fifth birthday, he was decorated by the Greek Government with the Order of the Phoenix, in recognition of his services as President of The American Friends of Greece.

Chase's publications include six books: *The Loeb Collection of Arretine Pottery* (1908), *Catalogue of Arretine Pottery in the Museum of Fine Arts in Boston* (1916), *Greek and Roman Sculpture in American Collections* (1924), *A History of Sculpture* (1924; with Chandler R. Post), *Corpus Vasorum Antiquorum, U.S.A. Fascicule 8, Fogg Museum and Gallatin Collections* (1942; with Mary Zelia Pease) and, finally, in 1947, *Tales Out of School*, a collection of the stories for which he was famous. The *HSCP*, the *AJA*, the *BMFA*, and many other periodicals have numerous articles and contributions from his pen, and a posthumous paper on a Greek head recently acquired by the Museum of Fine Arts appeared in *BMFA* the week after he died.

To the Institute and the School at Athens, Chase was a devoted and faithful officer. From 1910 till his death, he was on the Editorial Board of this Journal, and he had also served the Institute as Recorder, Vice-President, and member of the Executive Committee. His last service was to fill in as General Secretary for the last months of 1951. He was for twenty-seven years President of the Boston Society of the Institute. In all these capacities he was deeply beloved and admired. He was for years a very important member of the Managing Committee of the School at Athens, in whose councils his word, always on the side of moderation, did much to smooth out difficult problems, and keep the ship on a true course.

Chase as a teacher was known far and wide,—for his insistence on high standards in his students, for the clarity and comprehensiveness of his lectures, for the fairness of his examinations, and for the justice in which his grades were bestowed. It was very difficult to get an A or a B with him, but his students knew that the marks they received were precisely what they deserved,—no more, no less. Consequently, there were few, if any, complaints. In the class-room, when the classes were small, he played no favorites, but if a student did well, Chase, with his large acquaintance in the profession, could and did arrange to have some

of the papers which he thought were of promise published in this Journal or elsewhere.

Harvard was a passion with Chase. When his Class celebrated its fiftieth anniversary in 1946, in spite of his other numerous activities, he edited, and, in some cases, wrote or rewrote parts of the Class Report, so that when it came out it was largely his work. He was in great demand as a speaker to Harvard Clubs, which he visited from coast to coast, and where his inimitable fund of anecdote could have free play. Those who knew him well will always remember his way of telling a story, and the amusement which he derived from it.

Besides his student years at Athens, Chase got abroad several times. In 1914 he was connected for a semester with the excavations at Sardis, and was to have written the description and catalogue of the pottery found there; and in 1926 he spent several months in Europe, largely in his beloved Greece. To be with him abroad, as this writer had the privilege of being, was to learn from his boundless store of observation and knowledge, facts which should have been acquired independently, and to appreciate even more the beauty and grandeur of the remains of antiquity.

In 1908, Chase was married to Miss Fredrica Mark of Cambridge, who survives him with one son, Richard. An older son died in youth, of a long illness patiently and courageously borne, and with the constant brave and cheerful encouragement of his parents. Those who saw Chase during his son's illness knew that they were in the presence of a very gallant gentleman.

Modest and unassuming to a fault, one cannot but feel how astonished Chase himself would be at the tributes that have appeared. For his influence on the community was far greater than he realized,—and it was largely due to a gift for friendship unequalled in our time. He never allowed himself to speak evil of anyone;—although he had strong convictions, and could act in opposition to persons and policies in which he disbelieved, he never was carried away, and his very opponents became his friends and supporters. How often we have seen him, with Lincoln-like sagacity, compose a difference of opinion into harmony with one of his priceless stories! He loved people, therefore people loved him; and thousands of Harvard men, and hundreds of archaeologists all over the world, will never forget him, and will rise up and call him blessed. (S.B.L.)

LEICESTER BODINE HOLLAND was born in Louisville, Kentucky, on May 23, 1882 and died in Germantown, Pa., on February 7, 1952. After graduating from William Penn Charter School in Philadelphia (1898), he entered the University of Pennsylvania where he received the following degrees: B.S. in 1902, B.S.

in Architecture in 1904, M.A. in 1917, and Ph.D. in 1919. Between 1904 and 1912 he served as architectural draftsman and architect with Wilson Eyre, Jr., Cram, Goodhue & Ferguson, and as member of the firm of Howell & Holland. This practical experience was to stand him in good stead in his later career. From 1913 to 1918 he taught Architectural Design and the History of Architecture at the University of Pennsylvania. His official entry into the field of Archaeology came in 1920 when he was appointed Associate Professor of Architecture at the American School of Classical Studies at Athens. In the two years which he spent in Greece (1920-1922), he worked at the excavations of the School at Corinth, Colophon, and Zygouries and also served as architect at Mycenae, at the invitation of Mr. A. J. B. Wace, Director of the British School. It was in these two years that he became interested in the Erechtheion and "Erechtheum Papers, I, II, III," published in the *American Journal of Archaeology* (1924), are the partial result of these investigations. His monumental study of the Erechtheion awaits publication.

From 1925 to 1927 he was Professor of Fine Arts at Vassar and from 1929 till his retirement in 1946 he held that position at his Alma Mater. By serving as Advisor and setting his seminars at the end of the week at Pennsylvania, he was able to devote full time to the Library of Congress in Washington, where he served (1929-1943) as Chief of the Division of Fine Arts and occupied the Chair of Fine Arts, which was endowed by the Carnegie Corporation. He also found time to serve as Chairman of the Committee of Historic Edifices and in this capacity successfully protested, before Congressional Committees, a project to modify the east façade of the Capitol by eradicating its main distinction. In 1944 he was with the Office of Strategic Services.

Once more he went to Greece and served as the architect at the American School's excavations at Corinth. His last position was at Miami University at Oxford, Ohio, where he served as Professor of Architecture from 1948 until his final illness. In the summer of 1949 he accompanied his wife, Dr. Louise Adams Holland, in a trip on a pneumatic raft down the Tiber to study ancient lines of communication. The two collaborated in an article which appeared in *Archaeology* in 1950.

Holland was a member of the Archaeological Institute of America, a Fellow of the American Institute of Architects, and Councillor of the American Philosophical Society. His clubs were The Century Association and Franklin Inn. His writings show the versatility of the man: He is the author of *The Garden Book* (1914), *Traffic Ways about France in the Dark Ages* (1919), *Ready Written Specifications* (with Harry Parker; 1925), and articles in the *American Journal*

of *Archaeology*, notably those about the Erechtheion, Aegean Roofs, the Oracle at Delphi, and the Periaktoi of the Hellenic Theatre. And one must mention his almost completed work on the Erechtheion.

But a list of his works gives only a partial picture of this truly great character. If not a genius, as he has been called, he was at least most ingenious. Certainly he combined sound scholarship, based on an excellent training in both the practical and the theoretical, with an extraordinary imagination, often with brilliant results. He believed it better to present seemingly unfounded theories on the chance of arriving at the solution than not to allow imagination to enter. And it is remarkable how often these theories, seemingly too visionary, have proved to be true or have found acceptance. Not that he allowed his imagination free rein. His practical experience in architecture kept his theories always within bounds. One might say of a restoration of Leicester Holland's that it seemed improbable, but never that it was structurally impossible. He was no Prokroustes with his evidence, but rather a Daidalos equipped with the basic facts plus the wings of a schooled imagination.

Then, too, he was gifted with scrupulous good taste, and so was an example of the true architect, namely one who was both a technician and an artist. Washington committees and others can attest this. He infused life into his drawings by introducing human figures among the ancient buildings. As an example of his ingenuity, many will recall his model of the *periaktoi*, with which he illustrated his paper at a general meeting.

But Leicester Holland will be chiefly remembered by his friends—and that means, all who knew him—for his engaging smile, his kindly nature, and benign humor. The latter is difficult to define or characterize; "irresponsible wit" and "whimsical humor" have been used of him but neither quite expresses this inimitable asset or gift. His letters are gems of literature, exhibiting a combination of sound archaeological commentary and of blithe remarks in a humorous vein. One might imagine the letter to have been written by Iktinos in collaboration with—or with occasional interpolations by—the Savoyard W. S. Gilbert. "He wore his learning so lightly," writes a friend.

It is so easy to be Hellenic in attitude when thinking of this kindly friend and, as they did, visualize the departed as he was in everyday life. One can see him take out his second pair of glasses, hook them over the pair he is wearing, and, after perusing this sketch, turn on his infectious smile and remark, "But, after all, you have only the word of Pausanias for this," or something of a light nature.

Leicester Holland has not left us. His is a character, a personality which cannot die. His spirit lives on with us and he himself has not gone away. Trite but

true: "He was a man. Take him for all in all, we shall not look upon his like again." (J. Penrose Harland)

JAMES A. KELSO, President Emeritus of Western Theological Seminary, Pittsburgh, Pa., died November 3, 1951, after a long and distinguished career as educator and theologian. He was born of missionary parents at Rawal Pindi, India, June 6, 1873. He was an honor student at Washington and Jefferson College and Western Theological Seminary. He then went abroad for advanced studies in Old Testament, working under E. Sachau at the University of Berlin and R. Kittel at Leipzig. He received his Ph.D. *summa cum laude*, at the latter school in 1900. His dissertation was *Die Klagelieder: Der Massorethische Text und die Versionen*.

He returned to his Alma Mater, Western Theological Seminary, as Professor of Hebrew and Old Testament Literature. In 1908 he became acting president of that institution and was officially elected president the following year. He served in that capacity until his retirement in 1943, although his love of teaching kept him working in some courses at the Seminary until the sudden fatal illness cut his labors short.

Heavy administrative work kept down his publications. He was a contributor to Hastings' *Dictionary of the Bible*, *Standard Bible Dictionary*, Hastings' *Dictionary of Ethics and Religion* and the author of the following booklets: *Hebrew-English Vocabulary to the Book of Genesis* (1917; with D. E. Culley), *A History of the Hebrews in Outline* (1921), *The Hebrew Prophet and His Message* (1922).

His special archaeological labors were in connection with the American Schools of Oriental Research where he served long in its councils and acted as lecturer at the Jerusalem School in 1922-23.

He was ordained into the ministry of the Presbyterian Church in 1898 and was high in the councils of his denomination. His administrative ability made him a Director in the Presbyterian Ministers' Life, the oldest insurance company in America.

His gracious personality and fine scholarship caused him to be loved and remembered by friends of early Berlin days as well as by each passing generation of students. (James L. Kelso)

FREDERIK POULSEN, Director Emeritus of the Ny-Carlsberg Glyptothek in Copenhagen, Denmark, died on November 8, 1950, at the age of seventy-four.

He grew up in a small, provincial town, Randers, where he graduated from the local high-school in the summer of 1894. In the fall he entered the University of Copenhagen, and during the following years studied Greek, Latin and German, defending his doctoral dissertation on Dipylon burials and Dipylon pottery in 1904. He had prepared himself for his thesis by supplementary studies at the Universities of Göttin-

gen, Munich and Bonn, as well as at the École Française d'Athènes. During the years 1905-07 he returned to the French School in Athens, deepening still further his knowledge of the archaeological monuments of Greece and the Aegean.

His wandering years came to an end in 1910 when he was appointed to the newly built Ny-Carlsberg Glyptothek, an institution which he was to serve loyally throughout the years, first as assistant, then, after the death of the founder Carl Jacobsen in 1915, as curator, a title changed to that of director in 1926, in which capacity he served until his retirement in 1946.

Poulsen enjoyed to the full his job at the Glyptothek, both the administrative duties and the time and opportunities freely given for travel and research.

The first fruit of his archaeological studies while at the Glyptothek, *Der Orient und die frühgriechische Kunst*, appeared in 1912, and is perhaps his most important single work. Progressing from the Geometric time with which he dealt in his dissertation, to the Orientalizing period, he tried to determine the latter's origin by a careful analysis of its products. His conclusions as to the part played in this time by the Phoenicians have been strikingly confirmed by recent finds.<sup>1</sup>

In this thesis Poulsen had brought both literary and religious evidence to bear upon the solution of archaeological problems, and he used the same method in his attempt to elucidate the architectural and sculptural background of the cult of Apollo at Delphi, in his book named after the site and published in 1920.

Together with his Greek colleague Rhomaios he began in 1926 the excavation of the ancient Calydon in Aitolia and returned for subsequent campaigns in 1928, 1932 and 1935. Most interesting finds from the archaic and classical times were made, admirably published by the two excavators.<sup>2</sup>

During these campaigns Poulsen further increased his knowledge of the Greek peasants. He had a profound admiration for these descendants of the ancient Greeks, and it is generally agreed that his best non-archaeological writings are those dealing with the sturdy peasantry of Thessaly and Aitolia.

It was only natural that Poulsen should be attracted by the many problems in Greek and Roman iconography. There was much material at hand in the Glyptothek, and the subject itself appealed strongly to his natural interest in human beings. His *Iconographische Miscellen* appeared in 1921-22, a penetrating study based on first hand knowledge of the sculptures, which was followed in 1937 by *Probleme der römischen Ikonographie* and in 1939 by *Römische Privatporträts und Prinzenbildnisse*. He made three specifically iconographic trips to England, Northern Italy and Spain, the results of which were presented in *Greek and Roman*

*Portraits in English Country-houses* (1923), *Porträtstudien in norditalienischen Provinzmuseen* (1928), and *Sculptures antiques de Musées de province espagnols* (1933). When one thinks, too, of the many articles on iconographic subjects which he wrote for various periodicals, one understands how he came to be regarded as *princeps* in this particular branch of ancient sculpture.

Another specialty of the Glyptothek, the Etruscan collection, was, however, not neglected. Poulsen's catalogue of this so-called Helbig-Museum<sup>3</sup> appeared in 1927; and even earlier, in 1922, he had published a monograph, *Etruscan Tomb Painting*, based partly on the copies made from the originals at the instigation and expense of Carl Jacobsen in the nineties. In two separate smaller publications he treated the two most important additions to the collection, the Orvieto find<sup>4</sup> and the terracotta sculpture from Veii.<sup>5</sup>

In 1940 Poulsen brought out *Antike Skulpturen*, a new and thoroughly revised edition of the old catalogue of Greek and Roman sculptures, written by Carl Jacobsen in 1906.<sup>6</sup> Three issues of *Billedtavler* (1907, 1915 and 1941), form the accompanying illustrative material. This catalogue contains a wealth of information as well as a most judicious bibliography of the individual sculptures.

In his last scholarly publication *Romerske Kulturbilleder*<sup>7</sup> Poulsen interprets certain important phases of Roman life, giving here, too, a brilliant example of the synthesis of literary and archaeological sources.

When one considers the number of his archaeological publications, one can hardly believe that he found time to write not only a popular history of ancient art and several travelogues, but also frequent columns in one of Copenhagen's leading papers, one lengthy novel, numerous short stories, an autobiography, while all the time he was much in demand as a popular lecturer, both in and outside the Glyptothek.

He was a member of the Royal Academies of Denmark and of Sweden, Foreign Associate of the Académie des Inscriptions et Belles-Lettres, and an honorary member of our Institute.

With Poulsen has passed a brilliant conversationalist, an author of rare versatility, passionately interested in all aspects of the human psyche, and a scholar of unusual range. (Harald Ingholt)

<sup>1</sup> Cf. W. F. Albright in *Studies in the History of Culture* in honor of Waldo G. Leland (American Council of Learned Societies, Menasha 1942) 39-47.

<sup>2</sup> *Erster vorläufiger Bericht* (with Rhomaios) in 1927, and *Das Heroon von Kalydon* in 1935.

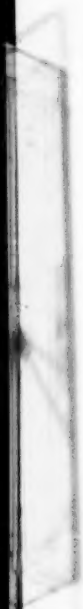
<sup>3</sup> Both a Danish and a German edition.

<sup>4</sup> *Aus einer alten Etruskerstadt* (1927).

<sup>5</sup> *Die Antike* 8 (1932) 99-104.

<sup>6</sup> English translation, *Catalogue of Ancient Sculpture in the Ny Carlsberg Glyptothek* (Copenhagen 1951; 621 pp.).

<sup>7</sup> Danish editions of 1945 and 1947, a German edition of 1949 (*Römische Kulturbilder*).





## BOOK REVIEWS

**Niobe**, Neue Studien über antike Religion und Humanität, by Karl Kerényi. Pp. 261, pls. 6. Rhein-Verlag Zürich, 1949. 19.50 Sw. fr.

The book contains ten essays and lectures—some of them published before in various journals (cf. Bibliography following 261)—that enlarge upon and reiterate Kerényi's well known views on Greek mythology and humanism. This time, the focus of attention is not on a historical or morphological analysis of the material, but on the place of man in ancient religion (7).

The second chapter (34 ff.) clarifies the basic category of Kerényi's present interpretation, that of *Urbild*, in contradistinction to *Gestalt* and *Bild*. Similar to the *Archetypus* of the psychologist, C. G. Jung, *Urbild* is intended to designate prototypes of human existence (48 f.). The ninth chapter (231 ff.) illustrates such archetypal possibilities (239) by the example of two religious ceremonies, the Attis mysteries and the Christian Easter passion. The tenth (240 ff.) defines Greek humanism as the attitude of man intent on knowing himself and acknowledging his solidarity with the rest of mankind (261).

In the first chapter (13 ff.), Niobe, who lends her name to the book, is understood as an *Urbild* of womanhood, just as Prometheus is an *Urbild* of manhood (21; cf. 51); she is the mother who, in her suffering, experiences not the travail of new birth, but only the torments of the soul (33). Contrasted with her in the third (53 ff.) and fourth (87 ff.) chapters are the earth mother bringing forth, without feeling or preference, men, plants, and animals, and the goddess Nature-Aphrodite, producing ever new and beautiful forms of life (134). The fifth chapter (136 ff.) tries to explain why the *Luperci* (wolves) appear at the *Lupercalia* as goats; rites of death and purification are here connected with life and fertility (145). According to the eighth (208 ff.), the "goddess with the offering cup" is a symbol of fulfillment in this world, whereas *Psyche* is, or rather becomes, the symbol of fulfillment in a beyond (225 f.).

The sixth chapter (148 ff.) is dedicated to another *Urbild*, Apollo, the representative of the spirit, its dangers and its sufferings (183; cf. 151). Finally, the seventh chapter (185 ff.) takes the story of *Sardus pater* as symbolizing an existence outside of time, superior to life and death (206).

The foregoing summary is an abbreviated and schematic outline of Kerényi's argument which is not

always easy to follow. His discussion is based on literary documents as well as on archaeological material (for the latter cf. especially 29 ff.; 210 ff.). Old speculations about moongoddesses (25 ff.) and number mysticism (203 ff.) are revived. Are Kerényi's results convincing? It would take a detailed study of the principles of mythological interpretation to answer this question. In order to do justice to the book, however, the reader should remember that it constitutes an attempt to understand Greek mythology in terms also intended to provide "human enrichment" (11).

LUDWIG EDELSTEIN

THE JOHNS HOPKINS  
UNIVERSITY

**The Stranger at the Gate.** (Aspects of Exclusiveness and Co-operation in Ancient Greece and Rome, with Some Reference to Modern Times), by T. J. Haarhoff. Pp. xii + 354. Basil Blackwell, Oxford, 1948.

Haarhoff aims at investigating "the contacts of cultures in ancient Greece and Rome . . . in particular the Graeco-Roman relationship" (5). The expression "the stranger at the gate" refers to the foreigners by whom every society is surrounded and with whom it works out a *modus vivendi*. In the first part of the book (6-118), the attitude of the Greeks toward the barbarians is scrutinized; in the second and largest (119-293), the relation of the Romans to other peoples is analyzed; in the short third section (294-338), the lessons to be drawn from history (cf. 4 f.) are applied to the modern world, and specifically to the situation existing in South Africa. The discussion is imbued with Smuts' philosophy of holism (pp. vi; 331 f.; cf. 265).

In Haarhoff's general outline of the historical development there is little with which to disagree. In the political sphere, the Greeks failed to put into practice their dream of "one world," of "oneness of mind" (116). Even Alexander the Great achieved no more than a fusion of nations that obliterated geographical boundaries (84). The Romans, on the contrary, established a well integrated empire through their "elasticity" and "adaptability" (129), and through their reliance on "organic life" and "growth" (121 f.). But in arguing this thesis Haarhoff, it seems to me, often overstates his case and neglects considerations which are important for a just evaluation of the facts.

Thus, while the Ionians are praised for their open-mindedness (6 ff.), Athens is characterized as particularly hostile to foreigners and to barbarians (41 ff.). In the interpretation of the literary evidence for this assertion almost every pertinent passage in Herodotus is mentioned (20 ff.); but the *Persae* of Aeschylus, that great monument of respect for the enemy, is not taken into account at all; Euripides is credited with an "easy-going cosmopolitanism" (55), and his personal prejudices against the barbarians are identified with the views of the ordinary Athenian citizen (*ibid.*). Plato is blamed for his belief that a natural state of war exists between Greeks and barbarians (65 f.); his refusal to divide mankind into two categories—Greeks and barbarians—is belittled as due to "formal logic" (67).

Haarhoff's sympathies quite definitely lie with the Romans. It is their fundamental attitude rather than "the rush and swirl of party politics" that is emphasized (146 f.). If Polybius censures the Romans, he is declared to be mistaken (224 f.). The destruction of Carthage and that of Corinth are termed exceptions to "the normal Roman practice" (92). That "the view taken of the Caesars in this book" may appear to be too favorable, is implied by the author himself (p. iv). We have suffered long enough from those who are wont to idolize the Greeks. Why is it necessary now to idolize the Romans?

Moreover, in speaking about Greek and Roman conditions, more allowance should be made, as it seems to me, for the changing temper of the times. Late Roman politics presupposes a long development by which men were gradually prepared for the establishment and acceptance of a world state. The creation of cultural "oneness" through the Greeks was an important factor in the Roman achievement of political "oneness." The Greek influence on Roman law or on the Roman system of arbitration probably was more far-reaching than one would guess from Haarhoff's representation (e.g. 113; 151). And should one not in such a general appraisal at least have raised the question, whether or not the new and highly praised political conditions were also propitious for the life of the spirit, a problem that has vexed ancient as well as modern historians?

In short, had the author approached his subject with greater historical objectivity, he would be more convincing, I think, and would also have better served his high purpose of contributing toward an improvement of present-day political conditions.

THE JOHNS HOPKINS  
UNIVERSITY

LUDWIG EDELSTEIN

Some Notes on Artists in the Roman World, by  
J. M. C. Toynbee. Pp. 56. (Collection Latomus,  
vol. VI). Latomus, Brussels, 1951.

This valuable essay ostensibly deals with Roman appreciation of art, but is primarily a review of the nationality and status of artists in the Roman age. The epigraphical, literary, and archaeological evidence is carefully examined not only for sculptors but for architects, painters, mosaicists, metal-workers, gem-engravers, and medallists. In a little over fifty pages the author has given us a remarkably comprehensive and dispassionate picture of this important subject.

The array of Greek and Romanized Greek names of artists that Miss Toynbee brings before us in her various categories naturally leads her to conclude that Greeks were the leaders in all artistic undertakings in the Roman world. She rightly points out, however, that but for Rome and the Romans we should not have had the Roman portraits nor the Roman historical reliefs nor the Pompeian paintings with their charming medley of styles. In art, patron and artist are interdependent. Neither can profitably function without the other. This was essentially the case in Rome. The chief patrons of the time were the Roman state and Roman private individuals. Both left their stamp on the art of their age. Miss Toynbee's pertinent summing up of the situation is as follows: the Imperial state provided "a new political social and spiritual environment which set new themes and inspired new developments in style and technique expressive of new ideas." Furthermore, the Roman citizen with his "cult of character" and "family tradition" opened a new chapter in the history of ancient portraiture based on a blend of Roman verism and Hellenistic realism (6-7); and Italian "domesticity" prompted the elaborate painted decoration of private houses. The question whether the Romans had aesthetic appreciation she answers in the affirmative. The Roman absorption in artistic products of all kinds from the first century B.C. throughout the Imperial period was indeed largely responsible for the art of the time.

In the course of Miss Toynbee's discussions many interesting points emerge. I can here mention only a few. On p. 31 she calls attention to the close correspondence between certain motifs on buildings at Lepcis Magna and at Aphrodisias, and suggests that perhaps artists from Aphrodisias were employed in the execution of Roman historical reliefs not only at Lepcis but in Rome. As a matter of fact, there is evidence that the architect Apollodoros of Damascus was responsible for Trajan's Column (cf. 15). On p. 39 another subject with wide implications is broached—the similarity between a relief from Lecce, now in Budapest, and the frieze of the Monument of Aemilius Paullus at Delphi. On p. 41 is an excellent appraisal of the evidence of the much discussed Greek inscriptions on the Odyssey landscapes: "A Greek artist, who knew Latin might write in Latin for Romans. . . . A Greek artist might quite reasonably write in

Greek for Romans who knew the language. But why should a Roman artist with a Roman tradition write for Romans in Greek?" On pp. 31 and 44 two inscriptions are cited, one concerning a sculptor, the other a mosaicist, in which it is specifically stated that they worked "in many cities." This is valuable evidence for the theory that artists travelled from place to place in the Roman world as they had in archaic, classical, and Hellenistic Greek time.

For the understanding and appreciation of Roman art the many questions discussed in this pamphlet are fundamental. Even if we think that the nationality of an artist is relatively unimportant, it is surely helpful to know his background and the conditions under which he worked. Miss Toynbee has made an important contribution to a subject that is occupying the attention of many of us at this time.

GISELA M. A. RICHTER

THE METROPOLITAN MUSEUM OF ART

**Ars Hispaniae: Historia Universal del Arte Hispanico.**

Vol. II: Arte Romano, by Blas Taracena; Arte Paleocristiano, by Pedro Baille Huguet; Arte Visigodo, by Helmut Schlunk. Pp. 442, pls. 2, figs. 429. Editorial Plus Ultra, Madrid, 1947.

It is hard to say why provincial Roman art, even in such a flourishing and responsive region as Spain, shows so strong a tendency toward uniformity and mediocrity, unless it is because Greek craftsmanship, which invigorated so much of the metropolitan output, failed to extend to the periphery of the empire. The inert level of the sculpture which has been found in such abundance at Italica and Merida and elsewhere in the Iberian peninsula makes it, for the most part, unimportant to any but the specialist; the architecture, though ambitious and extremely capable, is uninspired; the mosaics, glass, and metal-work can all be paralleled and outmatched elsewhere. Nevertheless, the nearly seventy selected specimens of sculpture have been superbly reproduced in this beautifully printed volume, in which the clarity of typography and brilliance of photographic reproduction continue the tradition set in *Ars Hispaniae I*, (previously reviewed in this journal, *AJA* 52 [1948] 474-480); the numerous bridges and aqueducts, some of which are world-famous, the triumphal arches and the ruined theaters, lend themselves to striking illustration; and the mosaics are by no means mere "run of the mill." Yet, when all has been surveyed, few would choose Spain as the happiest retreat for the lover of classic art. This does not mean to say that it deserves the neglect which is too often shown it in general histories of Roman art; nor can it be said that the present work exaggerates its proper place in a "universal history" of art in Spain, since more than half the volume is reserved for the Early Christian art of the IVth, the

Visigothic of the Vth to VIIth centuries, and the subsequent Asturian art of the northwest regions, which remained independent of both the Arabic and the Carolingian intrusive influences. Of these three phases it may be said that the Early Christian is in Spain even more clearly than elsewhere a classic derivative, and is curiously blank in architecture; while the Visigothic shows motives in architectural ornament and sculptural decoration surprisingly reminiscent of Early Byzantine in Greece and Asia Minor, so that the "barbaric" or native Iberian contributions appear negligible in the major arts (in contrast to the specifically Germanic character of the metalwork and jewelry). However, the plans of the tiny churches and the whole approach toward structural problems reveal an inventive talent, which was finally to develop in Asturia in the IXth century into true greatness. Here at last there is a uniquely native character in the monuments, a refusal to be merely a local representative of something more fully established elsewhere, which proclaims Spain no longer a province of Rome or Byzantium. All this is abundantly and finely illustrated in this singularly well assembled and well written volume.

The final pages are devoted to an interesting and in many respects valuable bibliography.

BYRN MAWR COLLEGE

RYHS CARPENTER

**Esculturas Romanas de España y Portugal**, by Antonio García y Bellido. Vol. I: pp. xxiv + 493. Vol. II: Pls. 352. Consejo Superior de Investigaciones Científicas, Talleres Gráficos Montaña, Madrid, 1949.

Excavations are badly needed in Spain to emphasize Spanish greatness successively from prehistoric to mediaeval and modern times. The Magdalenian cave paintings are now dated (thanks to Breuil and others) much later than before and they are succeeded by the more startling and historically more interesting rock shelter drawings of eastern Spain which just precede the Neolithic age. From the seventh and sixth centuries B.C., in confirmation of Herodotus, has been brought up in the river-bed of the Guadalquivir an early Corinthian helmet. Sixth century bronzes have been found in many places and especially at Tartessus and in a boat sunk off Tartessus. There is little Greek material from the fifth century, but from the fourth and third centuries a great abundance of Siceliot, Italiote and Campanian vases from Massilia to Cartagena shows Greek, and Roman trade along the eastern shore east of Cartagena.

Professor García now publishes Roman portraits, male and female deities, miscellaneous statues, sarcophagi, funerary monuments, stelae, reliefs, bronzes, and silver reliefs, ending with no. 494, the famous circular disk, the Missorium of Theodosius I (with Valentinianus II and Arcadius) to which are devoted

five pages and seven beautiful plates. There are good indices of museums, geographical and onomastical.

The sculptures come from Ampurias, Antequera, Badajoz, Barcelona, Bejar, Belem in Portugal, Bilbao, Burgos, Cadiz, Carmona, Cartagena, Cordoba, Elche, Gerona, Granada, Lisbon (though many Roman sculptures such as those of the Duc de Loulé now in the Museo Nacional de Arte Antigua, Madrid, are omitted) Malaga, Merida, Seville, Italica, Tarragona, Valencia, Valladolid and two or three from 35 other places. Professor García even publishes works in Paris and five in New York (four belonging to the Hispanic Society), and a Roman bust of a young man from Spain (pls. 44-45) in Boston (Caskey, *Greek and Roman Sculpture* [Cambridge 1925] 222, no. 131). The Roman female marble bust found at Ampurias, now in Barcelona (pl. 47) has also been published in *AJA* 53 (1949) 153, pl. 22 A, but many of the sculptures have not been edited before and these two volumes will form a beginning of a Corpus of Roman Sculpture in Spain. They are well pictured on excellent plates, which however lack any captions. Much literature and many parallels are cited in the text. I should spell *Realencyklopädie Realencyclopädie*. I miss more references to the books and articles of Mrs. Strong, Miss Richter, Wickhoff, Rodenwaldt, Suhr and Miss Bieber on Alexander (pl. 1, 1, an excellent bust), but in general Professor García has a wide knowledge of Roman sculpture and the literature on it, including especially F. P. Johnson and Poulsen. Professor García publishes six nice busts of Augustus but doesn't know the one I found at Pisidian Antioch, now in Istanbul (*AJA* 30 [1926] 124-136). Aside from works already mentioned, especially noteworthy are bronze busts of Tiberius, Drusus, Claudius, Galba, Trajan, Hadrian, Antoninus Pius, Marcus Aurelius, Lucius Verus, Septimius Severus, Gallienus, Vipsania Agrippina, Julia Agrippina, and many unidentified persons. There are statues of Poseidon, Apollo, Hermes Dionysophorus (no. 64, pl. 59, a beautiful statue of the second century A.D. under Praxitelean influence), a seated Mercury with an inscription giving the date as the year 180 of the colony = A.D. 155; erected by G. Accius Hedychrus), Pluto, Hercules, Dionysus, Priapus, Sylvanus, Atlas, Sarapis, Chronos Mithraicus, Attis, Ganymede, or Paris, Narcissus, Minerva, Isis, Venus (including an important copy of the Syracuse type, of which there is another in New York), Diana, Ceres, Victoria, Antioch on the Orontes (a bronze like that in the Metropolitan), and many others.

The sarcophagi include one with scenes of the Orsestea, three of Proserpina, three with the Muses, two with a pedagogue, one of Hippolytus, one with battle scenes, several with hunting scenes, including the Calydonian boar hunt, several with lions, one with Achilles and Polyxena. Many of the sepulchral reliefs

and stelae and altars have interesting Latin inscriptions.

In a word an excellent Corpus of Roman Sculpture of Spain and Portugal, with learned and scholarly text, and good reproductions. Very few mistakes. P. 122 for *Estatuas* (which is Spanish) on *Coins* read *Statues*. Every library of art should have the book.

DAVID MOORE ROBINSON

UNIVERSITY OF MISSISSIPPI

Münchner Beiträge zur Vor- und Frühgeschichte für das Bayerische Landesamt für Denkmalpflege, die Vor- und Frühgeschichtliche Staatssammlung und das Institut für Vor- und Frühgeschichte an der Universität München, herausgegeben von Joachim Werner. Band 3. *Der römische Schatzfund von Straubing*. Fundbericht von Josef Keim. Beschreibung der Fundstücke von Hans Klumbach. pp. 41, pls. 46, figs. 2, map. München, C. H. Beck'sche Verlagsbuchhandlung, 1951.

The discovery of Roman parade armor and other objects at Straubing occurred in October, 1950, and this section of an eventual detailed publication was in print within ten months, setting what must be an all-time record. The present volume includes only the account of the discovery and a complete, illustrated catalogue. A full commentary by H. Klumbach is promised as a volume in the same series, and with commendable restraint the temptation to premature theorizing has been resisted. There is hardly an explanation and literally not a reference within the catalogue. Under these circumstances it would be both ungrateful and rash for another to attempt to forestall Klumbach's final publication, and this review must be descriptive rather than critical. The impatient reader is referred to the preliminary article by G. Bersu in the *Illustrated London News* for March 31, 1951, which is more committal and can serve as a guide to comparative bibliography.

Previous to two attacks by Alamanni in the third century of our era, the site of Straubing had boasted a military camp and a villa, and near the latter the new treasure was accidentally discovered. The material consists of seven bronze visors from mask helmets and the iron back of one helmet; five bronze greaves with a knee-protector for each and an additional knee-protector; seven bronze chamfrons and part of another; seven bronze statuettes of deities with their bases and four additional bases, numerous iron implements and the copper kettle which was upturned over most of the bronzes. The total is 116 items, of which the 29 first mentioned are the most important. The brief inscriptions on the armor give, in most cases, the name of the owner and his division, sometimes of two or even three owners, and, in at least one case, the workshop.

Of seven visor masks, four are beardless faces, very weak below the eyes but startling above, with exaggerated musculature of the foreheads, elaborately patterned eyebrows and curiously mannered short locks. The mouths are open, nostrils are pierced and part of the eyeball was to be exposed within a flat bronze border of uniform width. These masks are of thin, beaten bronze, with hammer marks apparent within. The iron back, which has holders for plumes, may have belonged to one of these masks. The other three masks are the most startling objects from the Straubing excavation. They have weak, feminine features, eyes pierced but with the irises left in bronze, and extraordinary coverings which Klumbach refuses to identify, though he suggests hair, wigs, or caps of lamb's wool. Framing the face closely at sides and forehead, this mass, peppered with little round protuberances, rises at center front to a peak, descending steeply behind to the flat covering of the crown of the head.

The graves all have knee-protectors hinged to the top. The chamfrons are of two types, one of which has three long plates, close fitting and hinged to each other without gaps so as to cover the whole top of the horse's head, while the second type, composed of three small plaques, was designed to protect a mere band at eye level. Greaves, knee-protectors and chamfrons have distinguished reliefs. Technically these reliefs are consistent; eyes have deeply depressed pupils, bodies generally are outlined by a row of punched dots and divided by double incised lines, while most items are gilded and silvered in discreetly chosen areas. Artistically, Klumbach singles out as the finest piece in the whole *cache* the chamfron, no. 16, of which the main decoration is a nude Mars of classic form standing on the head and hands of a giant, the whole against a background covered, as if with wall paper, with an over-all pattern of dotted circles. Though more mannered in style, some of the other reliefs can hardly be judged inferior. As for subject interest, these reliefs afford a veritable mine of mythological lore. The commonest figure is, appropriately, Mars. Minerva, Hercules, Victory, the Dioscuri, Medusa head and Ganymede heads also occur.

Of the statuettes, four which exhibit a mannered and linear treatment of drapery are instantly equated with the reliefs. Two of the others, a dancing Lar and a child Mars, both works of great distinction, are in the tradition of late Hellenism and early imperial classicism, but conceivably they may be contemporary with the others. Of the iron implements, none is rare, but a fetter with lock and several horseshoes are interesting.

DOROTHY KENT HILL

THE WALTERS ART GALLERY

The Town of Nebo (Khirbet el-Mekhayyat) with a

Brief Survey of Other Ancient Christian Monuments in Transjordan, by *Fr. Sylvester J. Saller, O.F.M.* and *Fr. Bellarmino Bagatti, O.F.M.* (Publications of the Studium Biblicum Franciscanum, No. 7). Pp. xvi + 302, pls. 54, frontispiece, text figs. 17. Franciscan Press, Jerusalem, 1949.

As at the majority of Palestinian sites, a superficial survey and chance finds made at Khirbet el-Mekhayyat by the Franciscan expedition discovered materials covering many millennia, from the Neolithic to the Arab period. Systematic investigation would doubtless recover much more. The chief discoveries, however, due to the primary interests of the excavators and the present limits of their excavations, were from the Byzantine period and illuminate early Christian history.

They consist of four small churches, three of them dating from the sixth century, the fourth probably a century earlier. The "Town of Nebo" lay on a hill about a kilometer south of Jebel en-Neba ("Mount Nebo") and some four kilometers southeast Jebel Şiyāghah ("Pisgah"), where Father Saller had already excavated a church in honor of Moses. Except for one small structure, they were of the conventional type with nave and aisles marked off by columns. The three larger ones had interior apses with a sacristy on each side. The plan of the small one could not be completed. One was a rhombus and all of its interior areas rhomboids.

Although poor as to construction and conventional as to plan, three of the churches, those of the sixth century, were paved with mosaics remarkable for richness of detail and color, if not for delicacy of technique and beauty of composition. Indeed, composition was lacking. There is no fanciful landscape, as in the Church of the Multiplying of the Loaves at ʿet-Ṭabghah, and there is but one representation of a building, a large church. The floor space is usually divided by conventional sprays of foliage or curving vines into medallions in each of which one or at most two figures appears. The number and variety of figures of animals, fowl, and human beings are large, being surpassed only at Antioch and Beisān. From a cultural-historical point of view the vignettes have real value since they portray objects and activities of rural life from fishing in the Jordan to treading the wine press. At Jerash, by way of contrast, the techniques are better, but conventional geometrical and architectural designs abound.

The volume contains a detailed commentary on the iconography of the mosaics and on fourteen inscriptions which are found chiefly in the mosaics. Most of the inscriptions are short, consisting of names or brief invocations; a few are longer dedications. They throw no little light on the life and piety of the period. A final



section of the book discusses the identification and history of the site.

A valuable addition to the volume is a record, with some discussion and three regional maps, of one hundred forty-one sites in the East Jordan territory where remains indicate the presence of churches or other Christian establishments. Among them is the publication of the mosaics from a church recently uncovered at Jerash by Mr. Lankester Harding. They more nearly resemble in style those of el-Mekhayyat than any other yet found at Jerash. One preserves a new symbolical representation of the twelve months, in which Gorpaios, as the month of grapes, begins the series. That Gorpaios should begin the year, as Father Saller suggests, seems improbable.

The large volume shows monumental pains in its preparation and its bibliographical material is valuable. A large portion is hitherto unpublished matter. Father Saller's English is simple, clear, and usually idiomatic, with remarkably few typographical errors. While centering on the history of the church and its piety, the volume will be extremely useful to anyone interested in Byzantine cultural history in a rural landscape.

PACIFIC SCHOOL OF RELIGION C. C. McCOWN

**Greek Mythology in Byzantine Art**, by Kurt Weitzmann (Studies in Manuscript Illumination, no. 4, edited by A. M. Friend). Pp. xii + 218, pls. 60. Princeton University Press, 1951. \$12.00

The survival of classical art in Byzantium, Weitzmann tells us in his preface, is a problem that has fascinated him ever since his occupation with the ivory caskets of the Middle Byzantine period. The present book is an attempt to solve it by an intensive study of three groups of mythological scenes, the illustrations to Pseudo-Nonnus's commentary on the homilies of Gregory of Nazianzus, the illustrations to the *Cyneaetica* of Oppian of Apamea, and some of the reliefs on ivory "rosette caskets."

Pseudo-Nonnus's commentary limited itself to explaining the mythological references and other classical allusions in four of Gregory's homilies. It was often used, and parts of it were directly copied by later commentators, who refer to it merely as *historiae*. The name Nonnus is given its author for the first time in a tenth-century manuscript and is now generally believed to be a mere conjecture. No critical or even complete edition of the text has ever been made. Migne gives a selection of the *historiae* in the thirty-sixth volume of the *Patrologia graeca*, Westermann also printed a selection in the *Appendix narrationum* of his *Mythographi graeci*, and some are embodied in the work of Cosmas of Jerusalem, Migne, P.G. 38. A fuller text is now available in an eleventh-century Gregory manuscript acquired a few years ago by the

Art Museum of Princeton University. This has been used by Weitzmann wherever its reading helps to explain features in the miniatures.

Two manuscripts of Gregory with illustrations of Pseudo-Nonnus's commentary are known, the codex *Tάφου* 14 in the Patriarchal Library in Jerusalem, belonging probably to the second half of the eleventh century, and a Vatican manuscript, cod. gr. 1947, of the eleventh or perhaps the twelfth century. Only two of the four commentaries are illustrated, that on the *Oratio funebris in laudem Basilii* and that on the *Oratio in Sancta Lumina*, but there is evidence that illustrations to the other two once existed. Besides the Jerusalem and Vatican codices there are two Gregory manuscripts containing in the text proper illustrations that originally belonged to the commentary. These are codex 6 of the Panteleimon monastery on Mount Athos, of the eleventh century, and Paris Coislin 239 of the end of the eleventh century. All four manuscripts, combined, give us illustrations to thirty of the forty-five paragraphs composing the commentary on the two homilies.

Of the miniatures illustrating these thirty paragraphs nine are derived from a classical pictorial tradition, though they have, of course, suffered a transformation into the Byzantine style. The costumes are often Byzantine, which gives some of the figures, to our eyes at least, a look of not being properly dressed for the occasion; Zeus, for instance, while giving birth to Dionysus, wears the crown and robes of a Byzantine emperor. The metamorphosed Actaeon has a human head or head and arms, and a deer's body, while in ancient Greek art metamorphoses proceed in the opposite direction. Figures are omitted and other figures are given a new identity. In the race between Pelops and Oenomaus the fallen Oenomaus has disappeared and Myrtilus has become Oenomaus.

Four other miniatures, though predominantly Byzantine, have classical details. The rest of the miniatures are entirely Byzantine, at least so far as now appears. Though a few of these illustrate myths, e.g., the mutilation of Uranus, most represent cult scenes and oracles or pseudo-historical legends like that of Gyges or of Midas, or topographical pictures like the colossus of Rhodes and the Mausoleum at Halicarnassus.

The question is how the miniatures derived from classical models are to be explained. How did Byzantine illustrators become familiar with classical representations of myths? Weitzmann suggests that they found them in ancient illustrated manuscripts preserved in the great libraries of Constantinople. In support of this hypothesis he observes that all but one of the nine miniatures based on classical models illustrate the pertinent passages of the *Bibliotheca* of Apollodorus as well as, or sometimes even better



than, they do the text of Pseudo-Nonnus. References in Byzantine literature, moreover, indicate that the *Bibliotheca* was the best-known handbook of mythology in the Byzantine period. Many of the parallels to the classical illustrations of Pseudo-Nonnus are furnished by Roman sarcophagi, and Roman sarcophagi of the second and third centuries A.D. show a striking agreement with the text of Apollodorus. Therefore it seems likely that the sculptors of the sarcophagi and the first illustrators of Pseudo-Nonnus both used an illustrated Apollodorus. The miniature that shows Chiron teaching Achilles to hunt, on the other hand, agrees with a passage in Statius' *Achilleis*, and with a scene found on one classical and two late classical monuments, the *tensa Capitolina*, a circular marble relief in the Capitoline Museum, and a bronze disk in Cairo, each time as one of a cycle of scenes from Achilles' youth. Evidently Statius followed a Greek source, and an illustrated manuscript of this Greek *Achilleis* must have been used both by the artists of the classical and late classical reliefs and the first illustrator of Pseudo-Nonnus.

This first illustrator probably belonged to the tenth century, since no trace of the Pseudo-Nonnus illustrations appears in ninth-century illustrated Gregory manuscripts, and the simplifications and misunderstandings apparent in the Pseudo-Nonnus illustrations of the Jerusalem and Vatican manuscripts must be the result of repeated copying.

Most of the illustrations to Oppian's *Cynegetica* are as much a part of the text as pictures of plants are in herbals and must have belonged to it from the beginning. Seven mythological miniatures, six of which show heroes hunting, and part of an eighth, also belong to this original group. The other miniatures can be divided into two groups, those that came from an illustrated mythological source and those whose compositional schemes are borrowed from Byzantine miniatures. Of the first group ten probably come from Apollodorus, though three of them would illustrate the *Argonautica* of Apollonius Rhodius just as well. Weitzmann observes, however, that the *Bibliotheca*, being a compilation, might have used illustrations taken from the same works as its text. But the *Bibliotheca* was not the only source. Three miniatures were taken from the Alexander Romance (which also provided the figures of the Cynocephali in an otherwise Byzantine miniature of the Pseudo-Nonnus series), one from an illustrated *Iliad*, and five miniatures were adapted from an illustrated Euripides to make one composite illustration of Jealousy. Besides these there are a few miniatures and single figures that apparently came from illustrations of unidentified Hellenistic poems—maenads, a group of a centaur and three satyrs apparently engaged in an argument, Pan and

Aphrodite (from a contest of Pan and Eros), a pastoral scene, etc.

Fourteen miniatures or single figures are Byzantine, and their originals evidently belonged to the tenth century. Weitzmann thinks the miniatures from classical sources were also added in the tenth century, since some illustrations are made up partly of classical figures and partly of Byzantine tenth-century ones.

Investigation of the sources of reliefs on ivory caskets is more difficult, owing to the paucity of coherent scenes. But here, too, Weitzmann discovers illustrations of Apollodorus, an *Achilleis*, Euripides, a Dionysiac cycle, the Alexander Romance and (possibly) the *Iliad*. In addition there are scenes from a Herakles cycle and representations of a rape of Europa, which perhaps illustrate the poem by Moschus.

Most of the caskets belong to the tenth century; none is earlier. All three groups of illustrations, therefore, are connected with the revival of ancient learning that began in the ninth century with Photius and the founding of the University by Bardas and continued in the tenth under Constantine Porphyrogenitus, the emperor who was both writer and painter. To his patronage Weitzmann attributes a large share in the Macedonian Renaissance.

The book closes with a brief discussion of the effect of this renaissance on Christian art.

Weitzmann's method is sound. He bases his arguments not on isolated scenes but on the thread that ties a number of scenes together, the fact that they all would make adequate illustrations of passages in the same ancient literary work. One of his ways of determining whether a miniature was taken from such a work is to examine which text it suits better, the one with which it is now associated or some other. It is here, perhaps, that he sometimes forces the evidence. He remarks, for example, that a miniature which shows Athena fleeing from Hephaistos is closer to the text of Apollodorus than to Pseudo-Nonnus, since, though both speak of the pursuing Hephaistos, only Apollodorus adds that Athena fled. To most of us pursuit would imply flight. For drastic criticism along these lines see the review by Mr. and Mrs. Bober, *ArtB* 34 (1952) 53. The fact remains, however, that the division between the Pseudo-Nonnus miniatures with a classical scheme of composition and those with a Byzantine one corresponds to a considerable extent with the division between subjects that are represented in classical art and those that are not. This makes it probable that the majority, at least, of the former group go back to classical models. That these models were manuscript illustrations is still not proved, but Weitzmann has shown that the theory is a very reasonable one.

There are occasional oversights in the book. The "white robes and purple flowers" in Oppian, *Cynegetica*

1.339, describe the bridegroom's attire, not that of the women, as is assumed on p. 108. The women, moreover, are not brides, as they are called on p. 109 and again on p. 146, but bridal attendants, *nymphokomoi*. Perseus does not always carry a sickle-shaped weapon in art, as stated on p. 114. In the archaic period he sometimes has an ordinary sword. From the late fifth century on, his weapon often has a composite form, like a straight knife with a hook-shaped extension at one side; this form, in fact, appears in Weitzmann's fig. 126, though the "hook" is smaller here than usual. Is the animal in the tree in fig. 131 really a boar, as is said on p. 115? To say nothing of the fact that boars do not climb trees, it looks as if it had paws rather than hoofs, and its ears are longer than those of the boars in the same scene. In fig. 207 Chiron is not delivering Achilles (p. 166), but handing him over for a brief visit with his father on the Argo. Using one's cloak as a shield does not indicate invulnerability (p. 183). It is done by anyone who needs, but for some reason does not have, a shield. On p. 120 it is said that no representation of Herakles driving cattle has survived from the interval between the end of the black-figure period and the first centuries of our era. See however J. D. Beazley, *Attic Red-figure Vase-painters*, p. 777, no. 1. The cuirasses worn by Artemis and Athena in figs. 102 and 143 are surely Byzantine additions. Acquaintance with Jacobsthal's article in *Marburger Jahrbuch für Kunstwissenschaft* 5 (1929) would have greatly improved the discussion of the Actaeon miniatures.

The Greek phrase in n. 83 on p. 63 that is found puzzling by Weitzmann should be translated, "Euopia, the priestess" (Euopia being her name). I noted a number of other mistranslations. There are a few lapses of memory in literary allusions.

On p. 44, the ruined Vatican miniature shown in fig. 481 is described as having a chariot of the elongated Byzantine shape in the center of the scene. This is indeed what it looks like, and, if the reins are not part of the re-drawing (the description is ambiguous here), this is what it must be. But the two oxen pulling it and the sower following it make one wonder whether a plow could possibly be represented. Sowing was accompanied by plowing in ancient Greece (Hesiod

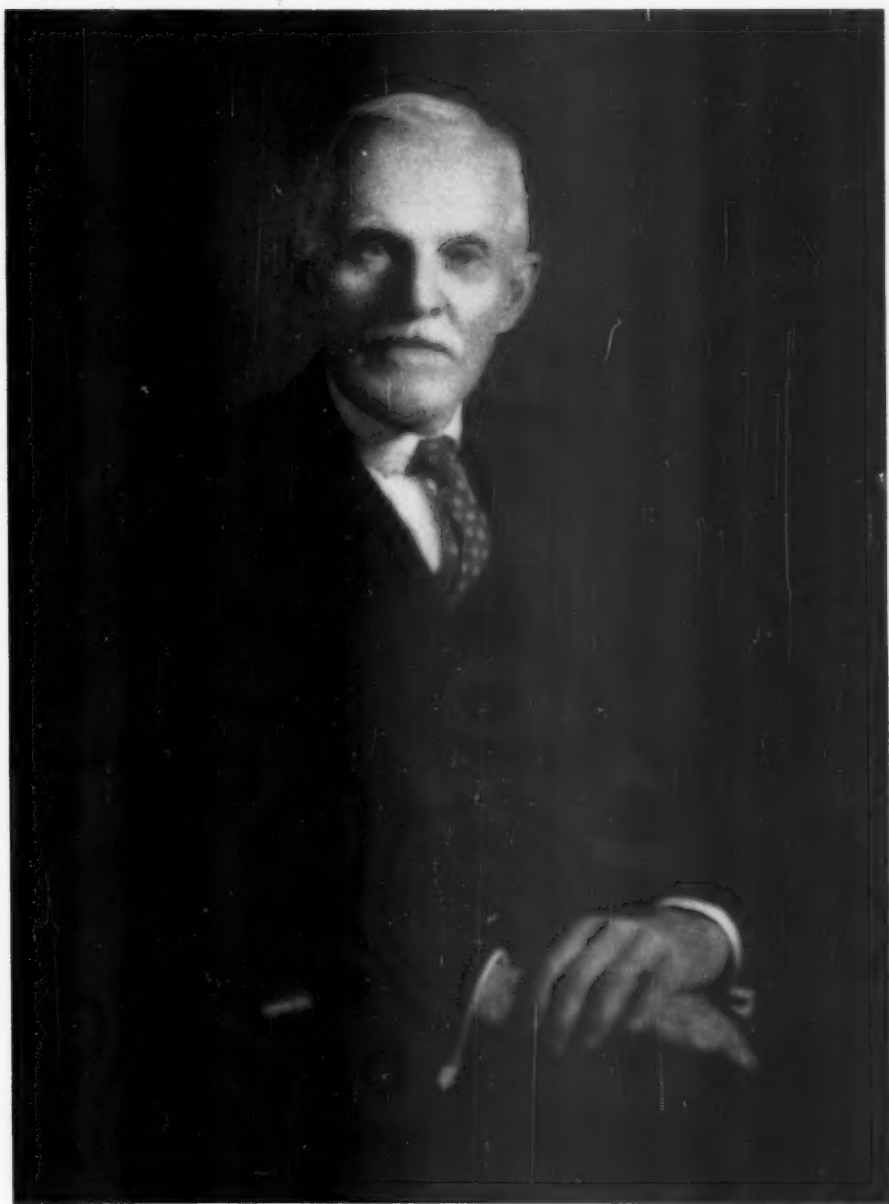
*Op.* 465-71; cf., e.g., the black-figured kylix [Siana cup] in the British Museum, 1906. 12-15.1, *JHS* 66 [1946] pl. 3). The scene would then be not the rape of Persephone but the introduction of agriculture.

In the miniature of Phineus and the Argonauts shown in fig. 147 *pharos* must have its later sense "lighthouse." Hecataeus, it is true, seems to have solved the problem of how to get the Argonauts home again by bringing them up the Phasis into the Ocean, round by the Ocean into the Nile, and up the Nile into the Mediterranean. But he is not an author likely to have influenced a painter of mythological illustrations. Phineus, in any case, could not be placed at one of the mouths of the Nile, for he belongs to the story of the outward journey. Phineus was placed by Apollonius on the European shore of the Bosphorus, 2. 167-78. Sophocles put him at Salmydessus on the western shore of the Black Sea, a considerable distance to the northwest of the mouth of the Bosphorus. Apollodorus follows him in this. Pherecydes placed him on the northern coast of Asia Minor, making him rule all the Thracians in Asia, that is, the Bithynians and Paphlagonians, as far as the Bosphorus. We see, therefore, that *stenon* in the miniature must refer to the Bosphorus. *Neapolis* would doubtless help to define the site, if the town it refers to could be identified. The name was fairly common. An expert on ancient geography like Dr. Ernest Honigmann ought to be consulted on this.

Misprints are few: *Opollo* on p. 27, a before *laughter* on p. 61, *Campagna* for *Campana* on p. 108, and *ship* for *whip* on p. 129. On p. 136 a line has dropped out owing to the repetition of another one.

The book is full of interest for classicists and mediaevalists alike. As in Weitzmann's other works, the exposition is clear, orderly, unencumbered by digressions, and a pleasure to read. It is seconded by a generous number of illustrations in collotype. All miniatures discussed and the greater part of the comparative material are reproduced; nothing essential to the understanding of the text is omitted. Author and press deserve our gratitude.

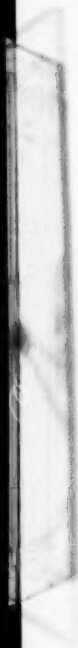
MARJORIE J. MILNE  
THE METROPOLITAN MUSEUM OF ART



GEORGE HENRY CHASE  
1874-1952

[Necrology, pp. 180-181.]

*Walter Burns Studios*





13.

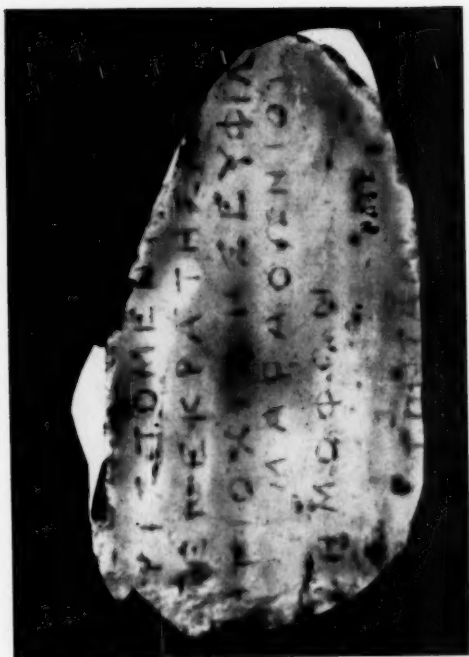
[Pritchett, pp. 161-168.]



A.



U



B



C



A

[Pritchett, pp. 161-168]



## INDEX OF CLASSICAL FESTSCHRIFTEN

An index of Classical Festschriften has been undertaken by Miss Dorothy Rounds of 22 Chauncy St., Cambridge 38, Mass.

Miss Rounds has prepared a list of over 500 honorary volumes containing articles on the Minoan-Mycenaean, Greek, Roman, and Byzantine periods. (Western Medieval Festschriften are the scope of Harry F. Williams, *An Index of Medieval Studies Published in Festschriften, 1865-1946* [University of California Press, Berkeley 1951]; and Christian, of Bruce M. Metzger, *Index of Articles on the New Testament and Early Church Published in Festschriften* [Society of Biblical Literature, Philadelphia 1951].) Since they are often referred to as independent volumes, Festschriften incorporated in serials will be included.

The titles only of articles will be indexed, except that some specific indication of contents will be given for titles which are uninformative (e.g. "Miscellen"). From other titles all significant words will have entries. Under comprehensive general headings, e.g. "Epic" "Sculpture," "Inscriptions," and also under lesser headings, there will be collected cross-references to all the material on each such subject.

Miss Rounds is assisted by several specialists. Further help would be welcome particularly in locating Classical articles in Festschriften predominantly non-Classical.

## RENAISSANCE AND ANTIQUITY

The following communication has been received from Mrs. Phyllis Pray Bober:

At the recent session of the College Art Association a small group of scholars met to discuss various problems connected with the investigation of relationships between Renaissance and antique art, as well as their systematic documentation. A "Census of Antique Works of Art known to Renaissance Artists" was started several years ago under the sponsorship of the Warburg Institute of the University of London. The Warburg Institute, in a number of photographic campaigns, has gathered valuable material on Renaissance sketchbooks and on Renaissance collections of antique works of art. At the same time, work on individual topics has been carried on in this country.

In preliminary discussions, general information was exchanged concerning such individual research projects. Among the studies reported were: Ghiberti and the Antique (R. Krautheimer), the antique sources of Mantegna's *Parnassus* (P. W. Lehmann), Titian in Rome (R. W. Kennedy), the collection of ancient works of art known in the Middle Ages (W. S. Heckacher), the history of the Medici collections in Florence (C. Kennedy), the history and influence of the equestrian Marcus Aurelius (L. Moeller), and the sketchbooks of Amico Aspertini after antique monuments (P. P. Bober).

It is realized that many scholars throughout the country may be engaged in studies which relate to this general field of interest or supervising students' work on particular problems bearing on Renaissance-and-Antiquity. Clearly mutual benefit could be derived from a wider pooling of such information on work in progress. I am writing, therefore, to invite those concerned to communicate with us. Please describe, so far as possible, the specific topic of research and indicate its stage of advancement. We hope to solicit similar intelligence from European scholars and, if the response justifies, to issue an annual news letter. In any case, it will prove useful to have a central "clearing house" through which persons working on related problems may be put in touch with one another.

Please address communications to Phyllis Pray Bober, Art Department, Wellesley College, Wellesley 81, Massachusetts.